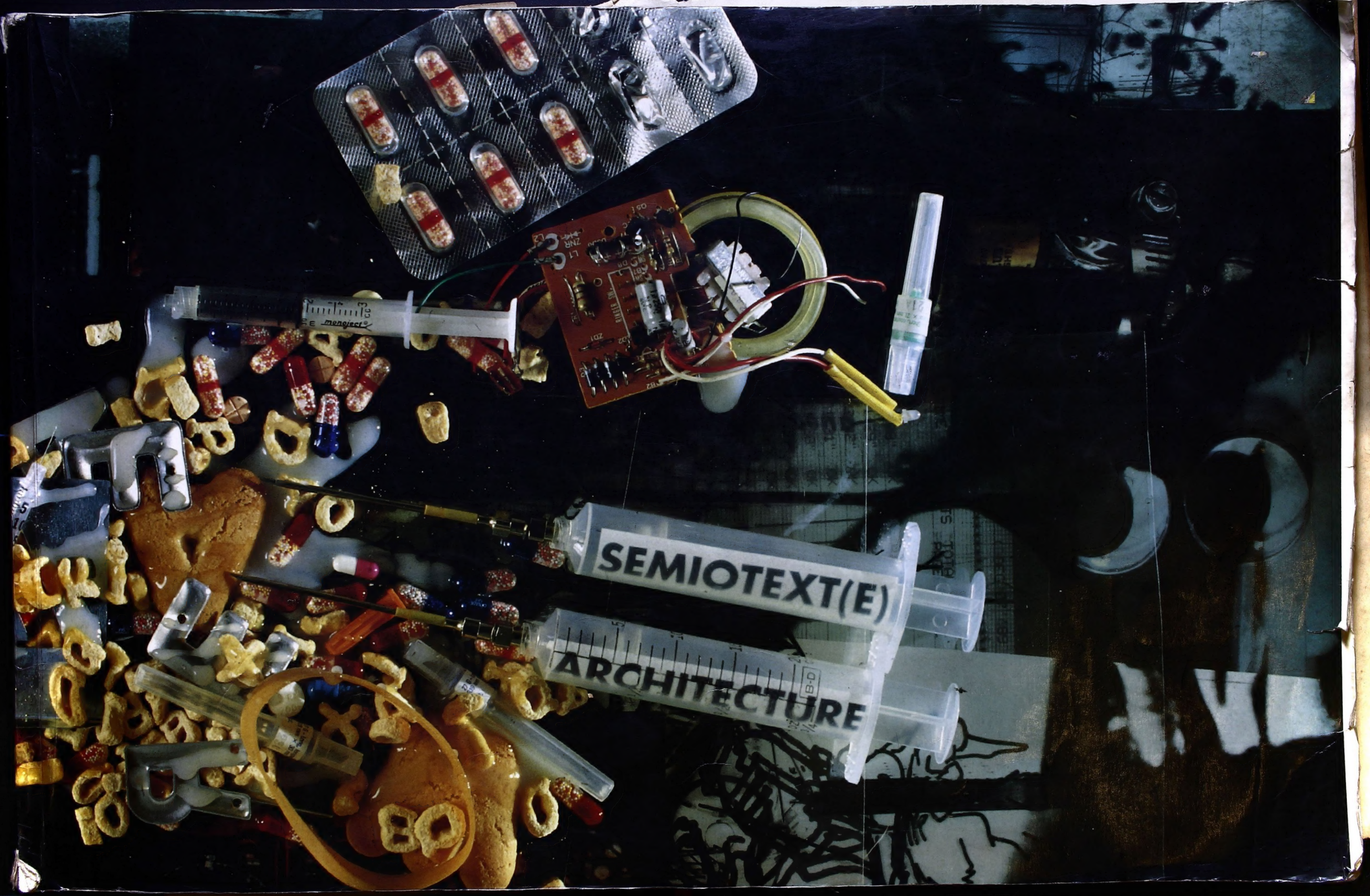

SEMIOTEXT(E)
ARCHITECTURE

STAN ALLEN: The Architecture of Shadows
A Spectral Geography of the 20th Century

SECTION I E-W

SECTION II N-S

SHUTTERS

+ ELEV. 182

COLOPHON OF DOUBT

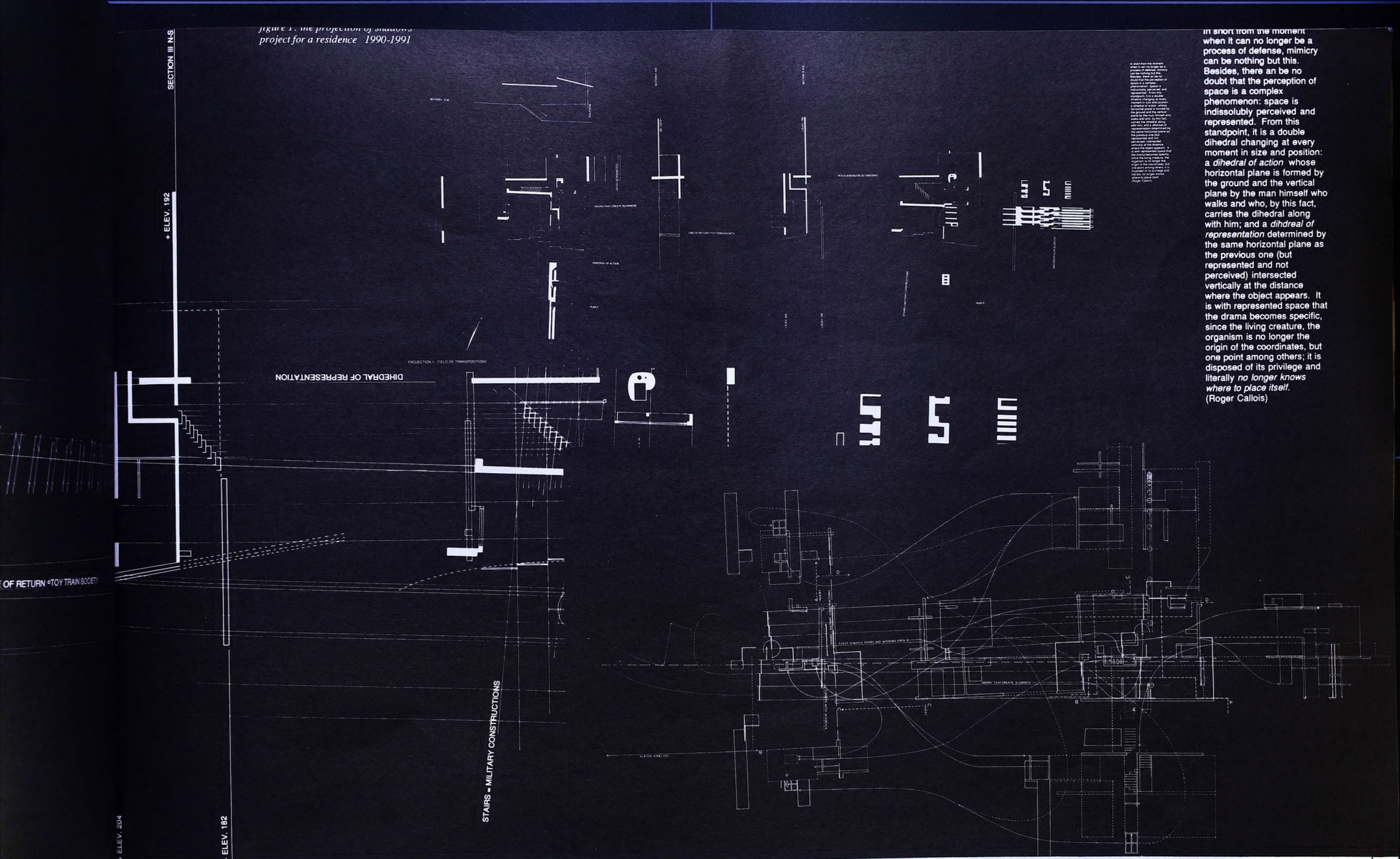
DOORS THAT CREATE SLOWNESS

LINE OF RETURN ◦TOY TRAIN SOCIETY

DIHEDRAL OF ACTION

PLAN II

figure 1: the projection of shadows
project for a residence 1990-1991



In short from the moment when it can no longer be a process of defense, mimicry can be nothing but this. Besides, there an be no doubt that the perception of space is a complex phenomenon: space is indissolubly perceived and represented. From this standpoint, it is a double dihedral changing at every moment in size and position: a *dihedral of action* whose horizontal plane is formed by the ground and the vertical plane by the man himself who walks and who, by this fact, carries the dihedral along with him; and a *dihdreal of representation* determined by the same horizontal plane as the previous one (but represented and not perceived) intersected vertically at the distance where the object appears. It is with represented space that the drama becomes specific, since the living creature, the organism is no longer the origin of the coordinates, but one point among others; it is disposed of its privilege and literally *no longer knows where to place itself.*
(Roger Callois)

TABLE 1: glossary of entries

0.1 (The shadow of technology)

A: Its about a man being taken to pieces and rebuilt as someone else for a particular purpose. Q: And who does the rebuilding? A: Three engineers of the feelings. [1]

Affective Engagement: If we side-step the demands of the axis slightly, and propose new images to the side of the axis as in figure 3, then our interest on the axis remains alive, but it is divided in our interest in the axis, and the interest in the new elements of the image, with the effect that our eyes will oscillate, so to speak, between the axis and the new elements so that the overall plane is set in motion and becomes alive. [2]

Paris resounded with people speaking to one another in unintelligible languages. A similar case happened once during the construction of a certain tall building in Babylon. [3]

We **Futurist aviators** love to tear straight upwards and plummet back down into the void; to wheel drunkenly, with our bodies glued to the pilot's seat with centrifugal force, and to give ourselves over to the vortices which tighten around the spiral stairs driven into the abyss.[4]

((All cities are geological: you cannot take three steps without encountering ghosts bearing all the prestige of their legends. We move within a closed landscape whose landmarks constantly draw us toward the past. Certain shifting angles, certain receding perspectives, allow us to glimpse original conceptions of space, but the vision remains fragmentary. [...] We will not work to prolong the mechanical civilizations and frigid architecture that ultimately lead to boring leisure.[5] "Formulary for a New Urbanism" 1953)

(**Hotel Sphinx:** She sees the poet passing near this wood, as though she could follow him at a distance: "No, he's skirting the forest. He cannot enter, he does not enter."))[6]

1900: The engineer Auguste Choisy is killed by an omnibus in Paris.

There are those who want a text (an art, a painting) without a shadow, without the "dominant ideology"; but this is to want a text without fecundity, without productivity, a sterile text. (See the myth of the Woman without a Shadow). The text needs its shadow: this shadow is a bit of ideology, a bit of representation, a bit of subject: ghosts, pockets, traces, necessary clouds: subversion must produce its own chiaroscuro.[7]

0.2 (The shadow of ideology)

DEW LINE: Defense Early Warning: The pattern begins with the direction of practically all new construction into widely spaced, optimum-sized new towns, properly sited on the existing metropolitan rail and highway transport grid. At the same time these satellites are connected with the existing metropolis by the wide new expressways cut through the present urban mass - expressways which will be the escape and access routes in an attack and which form the beginning of fire breaks.[8] "The Pros and Cons of Architecture for Civil Defense", 1951

Thus alongside the 'war machine' there has always existed an ocular (and later optical and electro optical) 'watching machine' capable of providing soldiers, particularly commanders with a visual perspective on the military action underway.[9]

Note on the title page to the GREEN BOX : *Apparatus - instrument for farming*[10]

An epiphenomenon is that which is super added to a phenomenon. Pataphysics, [...] is the science of that which is superadded to metaphysics, either in itself or outside of itself, extending as far beyond metaphysics as the latter extends beyond physics. E.g., an epiphenomenon being often accidental, pataphysics will above all be the science of the particular, although it is said that there is science only in the general. It will study the laws that govern exceptions, and will explain the universe that supplements ours; or, less ambitiously, will describe a universe that may be seen and that perhaps must be seen instead of the traditional one, since the laws that men have discovered,and that they think to be those of the traditional universe, are themselves correlations of exceptions, although more frequent ones, and in any case these laws are correlations of accidental facts that, not being very exceptional exceptions, do not even possess the charms of novelty.[11]

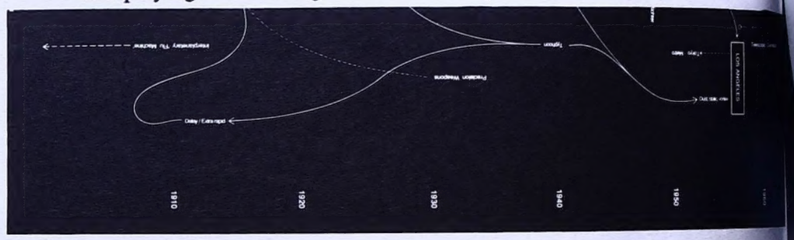
Eight years of swimming lessons: From 1902 to 1910 I just didn't float along! I had eight years of swimming lessons.[12]

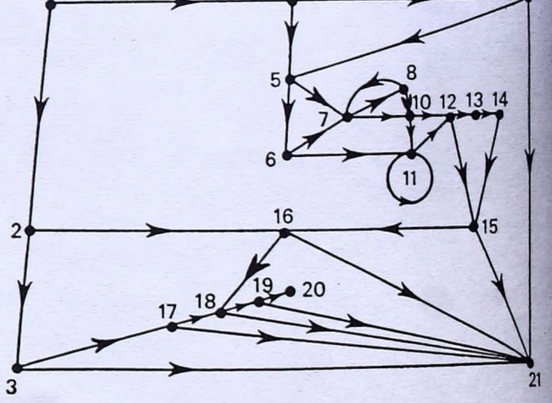
0.3 (The shadow of history)

A criterion for whether a city is modern: The absence of memorials (New York is a city without memorials." - Doblin). Meyron made modern memorials out of tenement houses.[13]

((**Double Integral**: But in the dynamic space of the living Rocket, the double integral has a different meaning. To integrate here, is to operate on a rate of change so that time falls away: change is stilled ..."Meters per second" will integrate to "Meters". The moving vehicle is frozen, in space to become architecture, and timeless. It was never launched. It will never fall [...] Double integral is also the shape of lovers curled asleep, which is where Slothrop wishes he were now - all the way back with Katje, even lost as he might feel again, even more vulnerable than now...[14]))

Dust: (History standing still) Velvet as a trap for dust. The secret of dust playing in the sunlight. Dust and the parlor.[15]





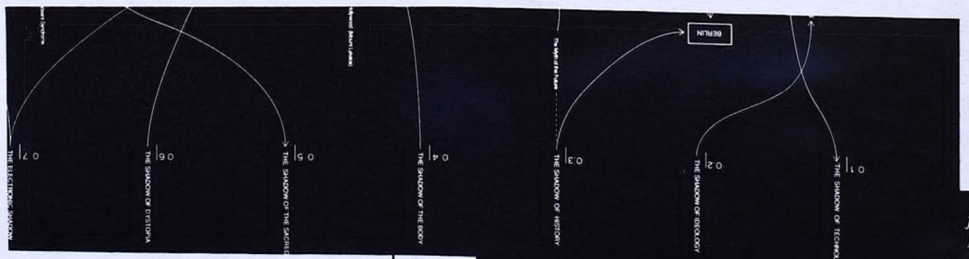
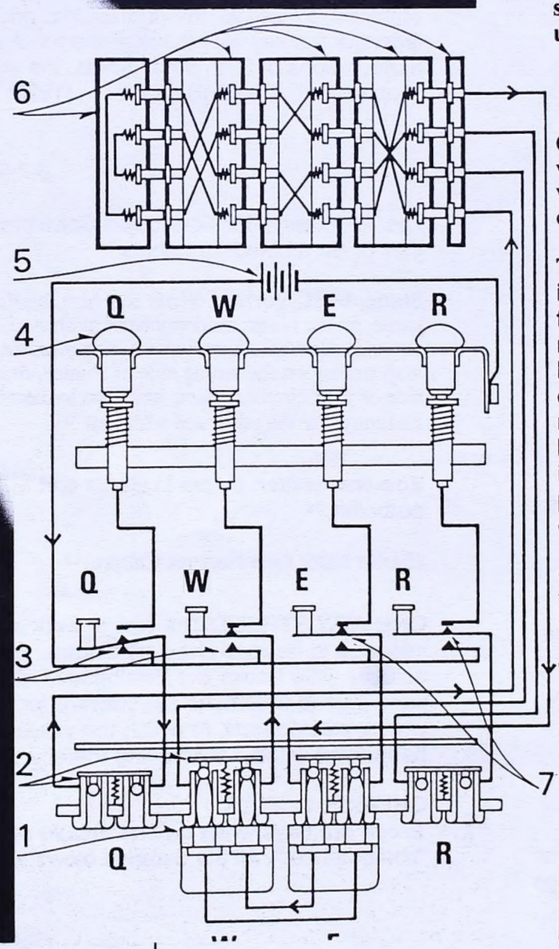


figure 2: bifurcating graph representing the structure of Raymond Queneau's "A Story as You Like It"



0.4 (The shadow of the body)

An Architecture of Shadows: It follows from these observations that to produce a sad, sombre impression, it is necessary to try to represent, as I did in my funerary monuments, an architectural skeleton through the use of an absolutely bare wall and to convey the impression of buried architecture by the using only low, sagging proportions, buried in the earth; and finally, by using light absorbing materials to create a black image of an architecture based on shadows outlined by even darker shadows. This type of architecture based on shadows, is my own artistic discovery. It is a new road that I have opened and if I am not mistaken, artists will not refrain from following it.[16]

For my project I have chosen the column as a model...I fear that the strongest objections will concern the ugliness of my building...No elaborate diagram is capable of describing the effect of these columns; the smooth polished surfaces of the cube and the fluting of the column will unsettle the observer. [17]

0.5 (The shadow of the sacred)

Colophon of Doubt: Shall I say that Freud make one more step - which designates for us sufficiently the legitimacy of our association - when he invites us to integrate into the text of the dream what I shall call the colophon of doubt...[18]

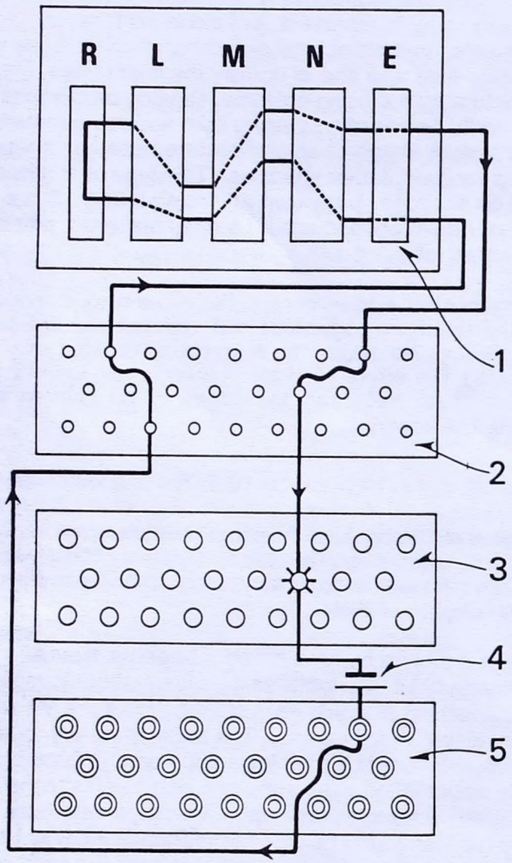
There is a picture by Klee called **"Angelus Novus"**. An angel is presented in it who looks as if he were about to move away from something at which he is staring. His eyes are wide open, mouth agape, wings spread. The angel of history must look like that. His face is turned toward the past. Where a chain of events appears to us, he sees one single catastrophe which relentlessly piles wreckage upon wreckage, and hurls them before his feet. [...] The storm from Paradise drives his irresistibly into the future to which his back is turned, while the pile of debris before him grows toward the sky. That which we call progress is this storm.[19]

(**Plagiarism** is necessary. Progress implies it. It embraces an author's words, uses his expressions, rejects false ideas, and replaces them with true ideas.[20])

The Large Glass is a succinct illustration of all the ideas in the Green Box which would then be a sort of catalogue of those ideas. In other words, the Glass is not to be looked at for itself but only as a function of the catalogue I never made.[21]

figure 3: table for the tracing of shadows (detail)
Stan Allen: Installation at Buell Hall, Columbia University 1991

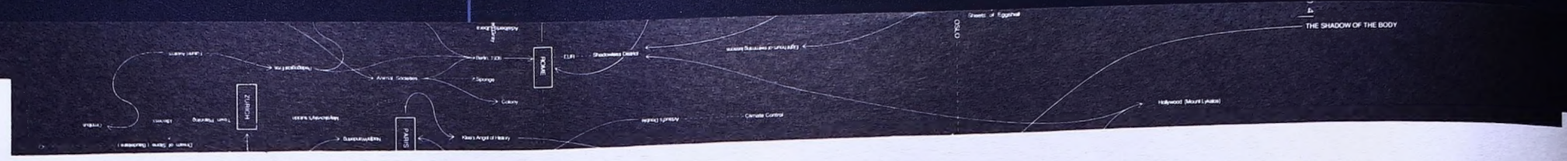
figure 4: diagram of the Enigma *encoding device*
*(*Enigma's *internal connections)*



Airports for lights, shadows, and particles: Is it true that anything can be changed, seen in any light, and in not destroyed, by the action of shadows? Then you won't mind when I interrupt you while you are working?[22]

(Not so long ago there were still shadow traders whose business it was to provide architects with the shadows necessary for the securing of their walls. In these cases the measure of the shadow is looked on as the equivalent to the shadow itself, and to bury it is to bury the life or soul of the man, who deprived of it, must die.)[23]

Stepped Form: One is strong, almost real; the others move beneath it and seem like shadows, thrown by many light sources, but it is these planes that seem real, while the other seems quite incidental. There is no reality of soul in the one or the other: there is only method, a technique of deploying things in rows.[24]



0.6 (The shadow of dystopia)

The great narrative of Total War has crumpled in favor of a fragmented war which doesn't speak its name, an *intestinal* war in the biological sense.[25]

The method of perforated sheets: For each position of Rotor N a sheet of paper was prepared containing 26 by 26 squares corresponding to all the positions of Rotor L and M. The squares representing "female" positions were perforated, while the remainder were not. Each rotor sequence required 26 sheets. [...]
These were then placed on top of each other and specially aligned. Applying cyclically six sheets from the series of twenty-six, after a time a hole appeared through all six sheets. From the position of these sheets the sequence of the rotors could be obtained, as well as the ring setting, and by comparing the letters of the key with those of the machine, so could the permutations of S, in other words, the whole daily key.[26]
"Appendix I", *The Enigma War* (1978)

0.7 (The electronic shadow)

Los Angeles 1956: Telescopic Corridors; New York 1923: The City of Scrambled Alphabets

Static, Dust, Vortex: Write like him, on the distribution of a card game, on the black, shadowy back of chance; write on the outside that you will show to others while hiding your hand, your partition; don't stop writing on the wrong side of chance, disorder, noise on the wrong side of your circumstances, and even in their flesh, a small music harmony, for the other and with him. [27]

Zoo was written by me in Berlin and originally conceived as a potboiler.[28]

(Berlin 1906: Pure Nervous Culture)[29]

ONE WAY STREET: The typical work of modern scholarship is intended to be read like a catalogue. But when shall we actually write books like catalogues? If a deficient content were thus to determine the outward form, an excellent piece of writing would result, in which the value of the opinions would be marked without their being thereby put on sale.

CHINESE CURIOS
These are days when no one should rely unduly on his "competence." All the decisive blows are struck left-handed.[30]

In face of the evident exhaustion of traditional notions of monument, object and identity (and their underlying metaphysics of presence) we propose a "modest recording device"; a catalog of the shadows that haunt the architecture of the 20th century. To name and specify what is unnamable and unspecifiable - the "emerging question of century identity" - our recourse is to a known form: a (conceptual) road map, a register, a synchronic representation of a still unfolding narrative. And alongside of it a paradoxical key - a glossary, a "user's manual", a catalogue for a still absent "work", which in unlocking, only yields more enigmas.

As the entries in the register and glossary are metonyms for the events, ideas, buildings and personages (real and unreal) of this century, so the register itself, purposefully and necessarily incomplete, must be understood in metonymic relation to the fullness and complexity of the century. The space of the monument in the late 20th century is a space of uncertainty, and this project proposes no more than to begin to mark the exclusion implicit in any effort of memorialization.

Norman Bryson has noted that *Between the subject and the world is inserted the entire sum of discourses that make up visuality, that cultural construct, and make visuality different from vision, the notion of unmediated visual experience.* Every translation of the visual and every consequent articulation of the geometric must negotiate across these discourses which are enmeshed in the circumstances and thereby, the social. *Between retina and the world is inserted a screen of signs, a screen consisting of all the multiple discourses on vision built into the social arena.* (Bryson) By locating this work in the supposedly neutral ground of technical description, the question of translation is deferred. But this delay begins to make explict the social construction, not only of drawing practice, but of architecture's own mechanisms of production: not the natural outcome of perception but socially mediated artifice.

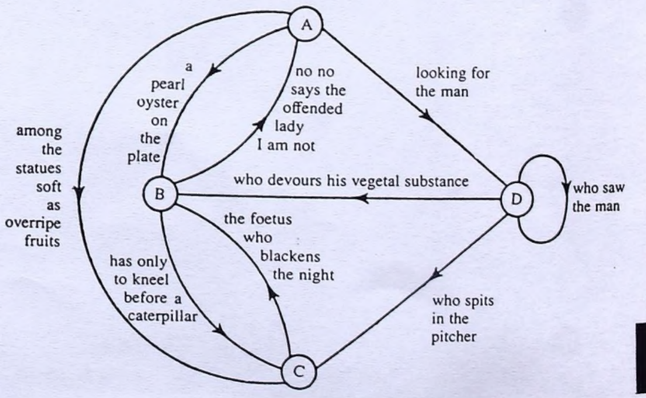
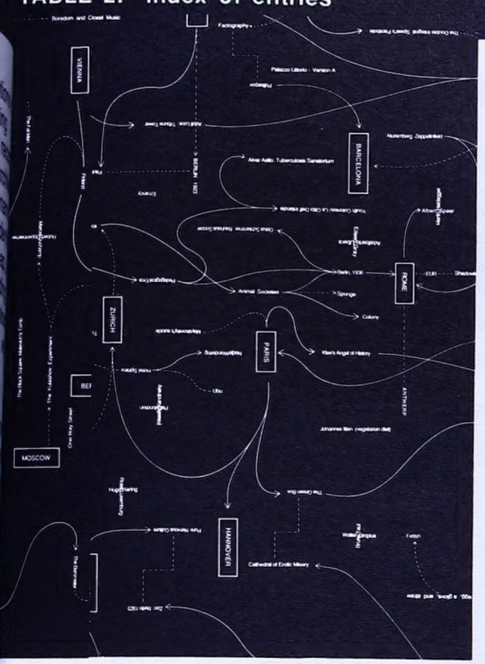


TABLE 2: index of entries



1 Bertold Brecht
2 Heinrich Tessenow
3 Viktor Shklovsky
4 F. Azari,
5 Ivan Chtcheglov
6 Andre Breton
7 Roland Barthes
8 D. Monson
9 Paul Virilio
10 Marcel Duchamp
11 Alfred Jarry
12 Marcel Duchamp
13 Walter Benjamin
14 Thomas Pynchon
15 Walter Benjamin
16 Etienne-Louis Boullee
17 Adolf Loos
18 Jacques Lacan
19 Walter Benjamin
20 Lautreamont
21 Marcel Duchamp
22 John Cage
23 James George Frazer
24 Viktor Shklovshy
25 Paul Virilio
26 Jozef Garlinski
27 Michel Serres
28 Viktor Shklovsky
29 Georg Simmel
30 Walter Benjamin

If one is to believe Simone de Beauvoir's statement, "one is not born Woman, one becomes Woman" then the question begs to be asked: how does one become Woman? We know now that the construction of the subject is intricately tied up in language. It is in fact, inseparable. And language, Barthes, building upon the science of de Saussure, has amply demonstrated is not a transparent referent to Truth, but instead, is a structure. As such, language itself may be considered a form of architecture, which is defined in The American Heritage Dictionary not only as "1. The art and science of erecting buildings" but also as "2. A structure or structures collectively." Furthermore, as Foucault reminds us, architecture is a profoundly political discursive formation, for like all discourse, it is bound to the exercise of power. Specifically, this power is manifest in the definition of Woman through architecture and in this article, I use "architecture" to refer not necessarily to walls, ceilings, porticos, mouldings and the like, but to all those elements which contribute to (the third definition listed in the dictionary) "a style and method of design and construction". What better mine for such elements than classic Hollywood cinema, this country's epitome of stylized, methodical construction and design? And the subject at the core of this grand design is none other than Woman, the darling of the camera's [male, according to Mulvey] gaze. Cinema, that powerful projection of cultural fantasy and desire, provides an ideal model for the examination of the definition of Woman through architecture.

Considering the films of Maria Brooke Dammkoehler as examples, this article seeks to point to spaces for such examination with, as a guide to any analysis, the overarching question: How is Woman defined?

an architectural subcategory in its own right. The importance of make-up in classic Hollywood cinema cannot be underestimated, especially at a time when studio Dammkoehler states that among her chief concerns is the super-representation of Woman within the "three glamour portraits were an essential ingredient in the genesis of stardom. The creation of the Woman-Star's "look" through make-up is tantamount to the very D's of Hollywood - décor, décolletage, de coeur" and the traps of mise-en-scène, the elements of which, building of her image, an architecture of the [Star] face, as it were. Consider this description of the "making"(defining) of Garbo: themselves, form an architecture, so to speak, of cinema and are collectively referred to as cinematic Extraordinarily thick make-up covered all blemishes and made her skin look like porcelain. The most effort, however, was taken with her eyes. Only syntax or "the language of cinema" (language having now been defined as/equated with a form of when her eyes were anchored firmly in the lake of her face did calmness, concentration and expression appear....When her eyes were moulded, the architecture). Before the New Wave, before Cinema Verité, before the eruption of mass shape of her whole head was determined. Forehead, nose, cheeks now posess a similar firmness. Beneath the make-up and the lights mortal accessibility of Super-8, there was the overblown style of studio filmmaking which reached flesh is transformed. The mouth - initially made thinner then fuller - forms the necessary counterpoint to the eyes, and the hair is its apotheosis in the Hollywood movies of the 1930's, 40's and 50's to which Dammkoehler tightly drawn back, often completely hidden under caps in order not to destroy the calm gaze. The sculpture is finished, the refers in her films Sans Serif and La Divina. This style of filmmaking is a highly product perfect. Woman as Sculpture, Woman as [cultural/studio] Product - already we begin to see the machinations of manipulative economic-technical coordination of the various components which the defining of Woman. In this passage, is Woman/Garbo treated any differently than some sort of neoclassical edifice, comprise mise-en-scène and which include make-up, wardrobe, performance, with the attempts to achieve harmony and balance in the construction of her face? Are not the creams, mascaras lighting, camera movement and production design, each of which forms and lipsticks used in this daily architectural ritual analagous to the plaster, paint and steel beams used in the erection of a building? Even the words used to describe the ultimate effect achieved resonate architecturally: "porcelain", "anchored", "moulded"... Given the importance, then of make-up in the definition of Woman in the Hollywood star system, it is not surprising that upon arriving in Hollywood, Harriet Brown, the heroine of La Divina, a conflation of Hollywood icons who nonetheless most directly refers to Greta Garbo, is subjected to a barrage of make-up artists as her primary initiation into the Movies.

The central role of such stylized make-up is the creation of an aura, an

102D1
maria brooke dammkoehler / eve laure moros (text)
margo chase (design) "billed as woman"

billed as WOMAN

the construction of woman and spaces for

pages for investigation in the films of maria brooke dammkoehler

illusion of authenticity, the reification of Ideal Woman, the eternal feminine which does not exist except as a construction. When La Divina appears against a background of masks, we are reminded that her face, too, has become a mask, which contributes to the "masquerade" of gender identity which is played out even more explicitly in Sans Serif, in which make-up conspires with the other architectural elements of mise-en-scène to create Woman out of...a man.

In Sans Serif, in which make-up conspires with the other architectural elements of mise-en-scène to create Woman out of...a man.

In Sans Serif, the very notion of sexual difference is called into question by revealing the artifice of gender construction, embodied, again by the discursive power of the language/architecture of cinema. The film portrays two characters, the Man (Machin) and the Woman (Musidora) both of whom are played by men. Physically speaking, the more "beautiful" of the two unexpectedly plays the Man, but what the other lacks in a type of beauty traditionally associated with the feminine is made up for precisely by the elements of cinematic architecture previously listed. Not only does make-up help to define the actor, Luke Mitchell, as Woman, but wardrobe as well e.g. we "know" s/he is Woman because s/he is wearing a dress. As Annette Kuhn remarks: "Clothing is associated with gender, serving as an outward mark of difference, of a fundamental attribute of the wearer's identity." If make-up can be construed as an architecture of the face, wardrobe can be seen as a type of architecture of the body. Hollywood has long been aware of the power of this type of architecture, often exploiting stereotypes expressed through wardrobe to express gender (as well, it may be noted, as class, race and undercut the ideological fixity of the human subject." It is in this manner, that is, as performance, that clothing is used in Sans Serif. Says Dammkoehler: "I can't think sexual preference). The symbolic function of clothing in the definition of gender is well-illustrated by Garbo's of anything more feminine than a hyperbolic representation of a woman by a man in drag who knows and understands how I feel as a woman...these men in Sans "masculine" tunic in Queen Christina: the encasing structure of clothing is particularly important in the Serif are more real than real women in their role as Woman...role has nothing to do with biological determination...femininity is gesture." Thus, it is not case of Garbo who embodies the ambiguity of gender to such a degree that it was even rumored at one only the evening gown which signifies to the viewer that Luke Mitchell/Musidora is Woman, it is the tropes of "feminine" stardom that s/he appropriates: time that "she was a brilliant Swedish female impersonator." Thus, although, in La Divina, Harriet when Musidora blows us kissses and raises her arm to bow, we see the "masculine" musculature (but what of the recent fad for muscular women, Brown/La Divina/Garbo laments her role as a model for an endless succession of evening gowns, the popularity of sexually ambiguous cultural icons such as Madonna...?), the underarm hair, but the make-up, the dress, the gesture all it is only as such a model that Hollywood can capitalize on the commodity of her feminine signify Woman. When Machin and Musidora dance the tango (dance constituting yet another subcategory of a kind of architecture) it sexuality: witness the contrast when she appears before reporters dressed in a man's is Musidora who is dipped, although upon closer examination, who leads and who follows in their dance is ambiguous. The suit. This contrast, made evident by clothing, between her Hollywood, "public" gender confusion in the film is furthered towards the end when Machin, up until this time, presented as a Man, reappears persona and her "private" self, points to a deeper meaning of clothing, which is dressed in gown and boa. But his appearance is however, only the final straw in a (re)presentation of gender which is more, as Kuhn notes, than merely stiched fabric: "clothing can embody tenuous and shifting throughout the film. When Machin is placed next to a movie light heavily made-up, the performance" but used as such, "clothing as performance threatens to highly stylized shadow effect instantly signals Woman to the viewer. But as Man, it is he who controls the light and turns its blinding beam onto Musidora, who then is seen lit dramatically in profile, head thrown back. This pose is only one of many which Musidora continually adopts in imitation of the Hollywood (female) star, in this case, Garbo in one of her famous studio portraits; this imitation of the (re)presentation of Woman is made explicit by a comparison of Musidora, lit seductively, head falling down into a pillow, with the same shot in which La Divina and then her lover/double, the Spectre, are inserted in virtually identical positions. While all three figures are in fact as of a religious

maria brooke dammkoehler / eve laure moros (text)
margo chase (design) "billed as woman"

103D2 MARIA BROOKE DAMMKOEHLER/EVE LAURE MOROS(TEXT)MARGO CHASE(DESIGN)
"BILLED" AS WOMAN

physically/biologically very different, the constant repetition of the architectural elements of lighting, gesture and camera frame create in the viewer the recognition resulting from mimetic representation. Lighting, intrinsic to the technology of film itself, is especially powerful in this process of mimesis, as one of the most properly "architectural" elements of mise-en-scène which is central to the construction of the filmed image. Fassbinder's aging film star Veronika Voss, like Musidora and La Divina, knows this only too well when she cannot cease her filmic performance away from the set -- even over a casual dinner, she still insists upon flattering lighting, aware of its crucial importance in the creation and maintenance of her image as female icon. Similarly, Musidora and La Divina "surrender" themselves to their erotic relation to lighting, in their narcissistic attachment to the creation (or, construction, as of a religious icon) of their own image (an attachment which, implying the complex role of the duplicity of Woman's desire, deserves further investigation...). The camera itself, is of course, crucial in the construction of cinematic representation. In Sans Serif, the camera both mimics classic Hollywood rules of cinematic construction i.e. the fragmentation of Woman from long-shot (dwarfing her) to close-up (idealizing her) and parodies it, by remaining static during long sequences in which the stillness of the cinematic frame creates in the viewer an anticipation of action to be played out, which, in Sans Serif, never is. Instead, the absence of action reveals the extent to which the actors (pawns on the checkerboard floor on which they dance) are trapped within the architecture of the movie set. The sense of entrapment is reinforced by the cinematic framing of the actors within the actual architecture (as commonly understood) of the movie set: they are frequently seen "framed" within the frame, by doorways, arches, mirrors. In La Divina, this sense of entrapment is even more pronounced, as there are virtually no exteriors; the space in which La Divina exists is wholly that of a studio set. Even more so than in Sans Serif, the camera moves obsessively into close-ups, again and again of La Divina, crystallizing her status of Woman as Icon. The continual return to the Star close-up brings to mind Nietzsche's idea of Eternal Recurrence, and is only one of several Nietzschean references (which, in themselves, constitute another topic of investigation in Dammkoehler's work...): the lives of Hollywood stars, we are reminded, are not unlike the lives of the Gods in Greek tragedy; in both films, the characters repeat Nietzsche's famous aphorism "Truth is a Woman". But as Alice Jardin points out, quoting Derrida, "'There is no such thing either as the truth of Nietzsche, or of Nietzsche's text' ([Derrida] Spurs, p. 103) There is no woman, as truth or nontruth in itself...It is the question of woman, not 'the woman question,' that suspends the opposition between truth and nontruth...'there is no truth in itself of the sexual difference in itself, or either man or woman in itself' (Spurs, p.103)" . In both films, Dammboehler's characters echo this idea, stating: "Woman in question, man in doubt." Thus, we are back where we started, that is, with the assumption that sexual difference is a construction. Thus far, this article has considered the ways in which the formal elements of cinematic architecture contribute to this construction and may perhaps be criticized in its approach as embodying a typically American tactic of (reactionary) formal analysis, a problem addressed by Jardin in Gynesis, in which she argues for the need to wed this "here-and-now" technique to an examination of the metastructures of discourse. But architecture implies the division and structuring of space, and before undertaking a metastructural architectural analysis of these films, one must first define which space one is talking about. In both Sans Serif and La Divina, the space is layered: on top of the space of classic Hollywood cinema, introduced in Sans Serif as "East of the Sun, West of the Moon", Dammkoehler has superimposed the space of Woman, which Jardin shows via Foucault, Lacan, Derrida and Deleuze (among others), is the space of the Other, that which cannot be (or perhaps more accurately, has not been) represented, a space marked by absence, articulated by Dammkoehler through the Spectre, describing La Divina: "She looked at me with a desire, an absence which was never present." Of these two spaces, the preceeding formal analysis has examined the former, but it is in its relation to the latter that the exercise of power mentioned at the beginning of this article becomes evident. For this latter space has been excluded from the space of classic Hollywood cinema and it is this exclusion which has contributed to both a theoretical and literal discourse in which white, heterosexual males have remained dominant. While Woman appears in Hollywood cinema, she does so as an expression of male

1 0 4 D 3

maria brooke dammkoehler / eve laure moros (text)

margo chase (design) "billed as woman"

See Laura Mulvey, "Visual Pleasure and Narrative Cinema," Screen 16, no.3 (1975). Greta Garbo: Portraits 1920-1951 with an Introduction by Klaus-Jurgen Sembach (New York: Rizzoli, 1985), p.9. Annette Kuhn, The Power of the Image: Essays on Representation and Sexuality (London: Routledge & Kegan Paul, 1985), p.53. Kenneth Tynan, "Garbo" in Film Theory and Criticism: Introductory Readings, Third Edition, ed. Gerald Mast and Marshall C... Oxford University Press, 1985), p. 632.

10403 MARIA BROOKE DAMMKOEHLER/EVE LAURE MOROS[TEXT]MARGO CHASE[DESIGN]
"BILLED" AS WOMAN

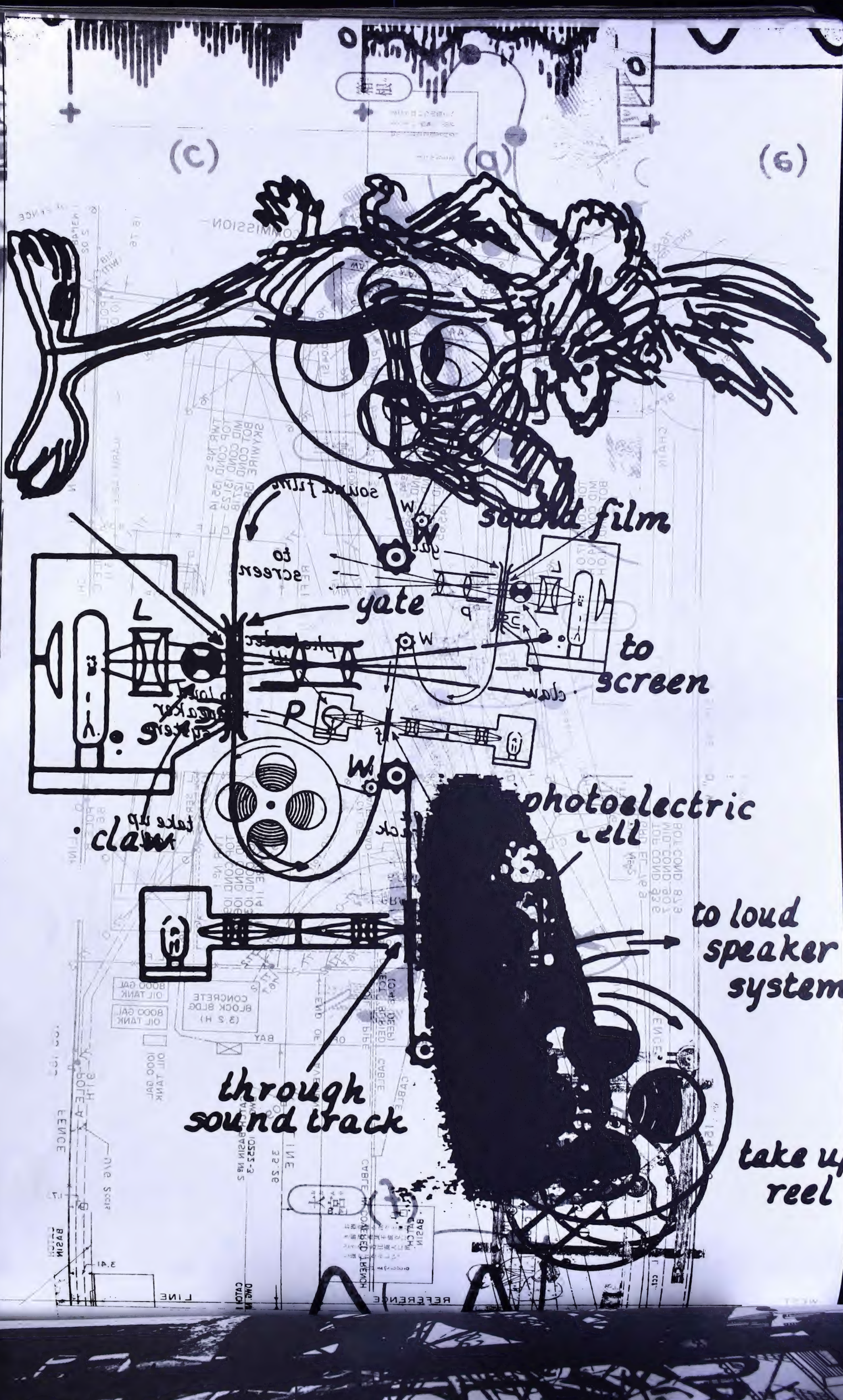
desire, not as an affirmation of her own desire: "Within a sexist ideology and a male-dominated cinema, woman is presented as what she represents for man...despite the enormous emphasis placed on woman as spectacle, woman as woman is largely absent." The message in Hollywood cinema is clear: Woman must first and foremost submit to male desire; she is not to pursue her own. The Woman who transgresses this Law of the Father is punished severely: Queen Christina must abdicate, Camille must die, Mata Hari is shot, La Divina is doomed to entrapment in the ceaseless performance of her perfomance. To understand the ramifications of such "theoretical" considerations upon the "real" life of women (as opposed to Woman), a brief foray into Orientalism is instructive. The link between Woman and the Orient is well-established. Both are "Other": mysterious, exotic, dangerous. The connection is made particularly clear in La Divina, in which the star's faithful manservant The Dragon is placed in mimetic relation to La Divina during a scene quoting Garbo in Camille. When La Divina is interviewed, he stands by her side, although cloaked in semi-darkness, his eyes visible, his mouth obscured: as man, he is still capable of the gaze but as Oriental, he, like Woman, is metaphorically voiceless. La Divina as Garbo as Mata Hari personifies the equation of Woman and Orient; La Divina ultimately makes this most explicit as she tells the Spectre: "I am Oriental." In his book Orientalism, Edward W. Said demonstrates the ways in which the discourse of Orientalism has been formed and indicates the consequences of this discursive formation which translate into very "real" acts of racism in daily life. In the introduction to the book, Said makes a plea considering how the operations of narrative, genre, lighting, mise en scène, etc. work to construct such images and their meanings." It is exactly the for the unification of the division Jardin speaks of, between "theory" and "real" life: "Society and consideration of these operations (here defined as architectural in a Foucauldian sense) that is the task of Maria Brooke Dammkoehler in the films literary culture" he says "can only be understood and studied together." Similarly, the links discussed above. As both film spectator and director, Dammkoehler is dealing simultaneously with her vulnerability to seduction by the structure between the repression/oppression of Woman in society and in cinematic culture (as simply of classic Hollywood cinema and her desire to deconstruct it in order to make her directorial expression possible as a woman. To this a different kind of text) can only be understood if studied together. One need only refer latter end, Dammkoehler adopts a Derridean strategy, not working completely outside of the existing dominant structure, but rather to the recent article in The New York Times on the continuing difficulty faced by within it, simultaneously destabilizing it using the techniques of interrupted or suspended narrative, the frame within a frame, women directors to demonstrate this; "theory" shows us that woman's place is the repetition of images and the insertion of otherwise-absent female desire: "by appropriating the elements of cinematic not behind the camera, inserting her presence and desire in her own space, using their forces of manipulation and then pulling the rug out from under the mechanism of the cinematic, just expression, but she must instead be in front of the camera, a commodity enough to skew the gesture in depth in the image. I want to reshape the power of the cinematic. What's wrong for consumption by patriarchal culture. But "we cannot understand with this picture and why do you know so -- look askance!" [and discover in the process the artificial, simulated or change sexist images of women for progressive ones without images of Woman, an understanding of which is the essential first step in the destruction/demolition of these images...]"I feel I can't show what is outside of the mise-en-scène. I can only simultaneously invade and expand its borders since I am subject to the same cinematic forces informing my desires. Although I might be aware of these forces, I am still subject to their powers, to my desire, at once, for the woman on screen and my desire to be that woman which I desire." What may be so threatening about Dammkoehler's work is this very awareness of her desire, for she, like La Divina, is a Woman who Knows, and with this knowlege, she can chip away at that vast architectural edifice, the construction of Woman.

105 D 4

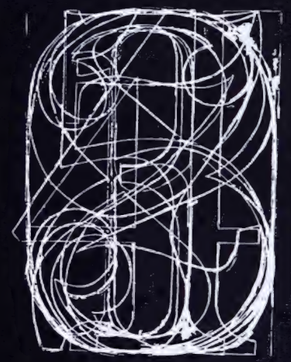
maria brooke dammkoehler / eve laure moros (text)

margo chase (design) "billed as woman"

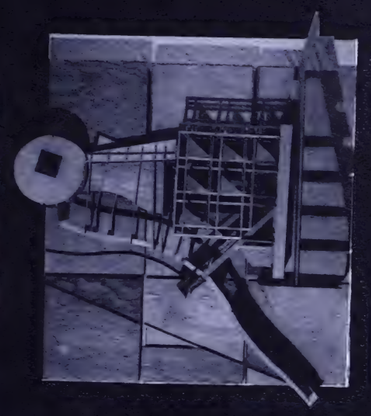
...a Counter-Cinema" Notes on Women's Cinema, Screen Pamphlet No. 2 (Sept. 1972), p.26 Edward Said, Orientalism (New York: Random House, 1978), p. 27 Larry Rohter, "Are Women Directors an Endangered Species?" The New York Times, March 17, 1991, p.13 Christine Gledhill, "Recent Developments in Feminist Criticism", Film Theory and Criticism: Introductory Readings, Third Edition, ed. Gerald Mast and Marshall Cohen, p. 813


(c)
(a)
(b)
sound film
to screen
gate
to screen
take up claw
photoelectric cell
to loud speaker system
through sound track
take up reel

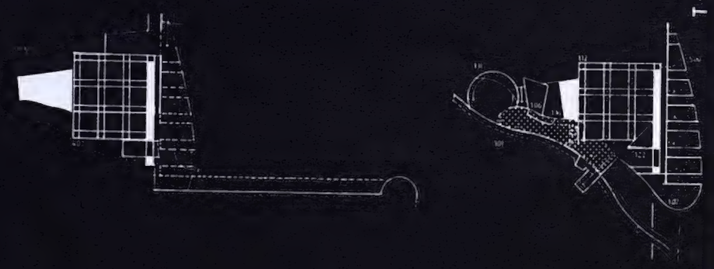
10782 BRIAN BOIGON/INTERUPTOR MACHINE

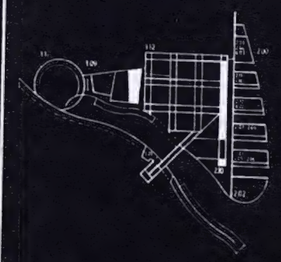


Jasper Johns 0-9 ULAE, 1960
Lithograph 29-7/8 x 22-1/2" (75.9 x 57.2 cm) *



*The Museum of Modern Art, New York. Gift of Mr. and Mrs. Armand P. Bartos
Photography: Kate Keller, The Museum of Modern Art





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TOPOS 0: PROCESS
The project evolves as an exploration of the processes that pertain to the production of architecture. The topos of the work is the design process, and, *defacto* becomes the work.

1

TOPOS 1: ANALYS
Analysis and a
production occur
titles attempting to
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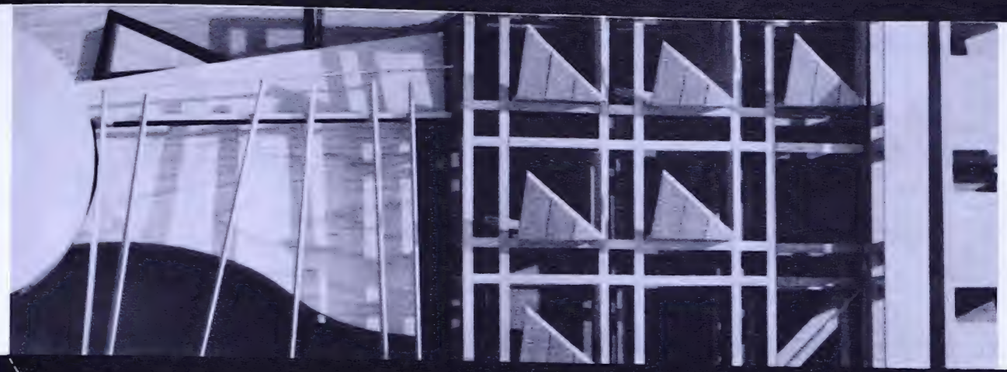
by the makers who as
d readers an
simultaneously.

1



2

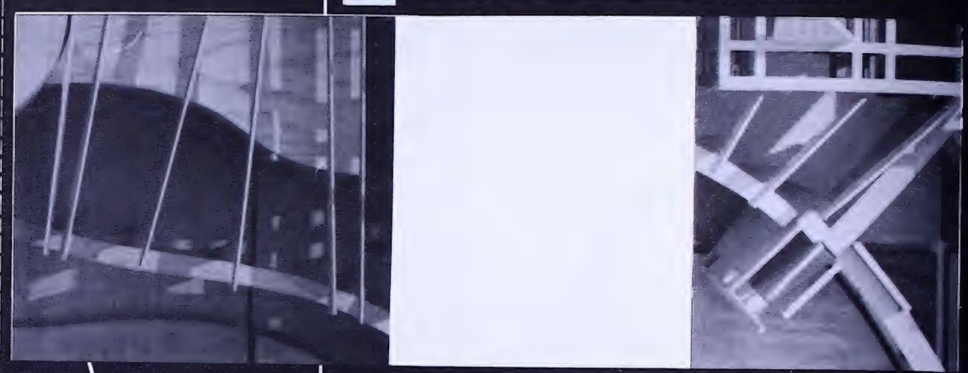
TOPOS 1: **ANALYSIS**
Analysis and architectural production occur concurrently. While attempting to analyze the work in progress, new texts evolve by the makers who assume the roles of readers and authors simultaneously.

TOPOS 2: **WRITING**
The making of architecture is viewed as a process of writing that encourages the production of interrelated architectural texts. Design is considered a constructive method, a process of notation that constantly re-assesses the inherent complexities to be addressed.

3

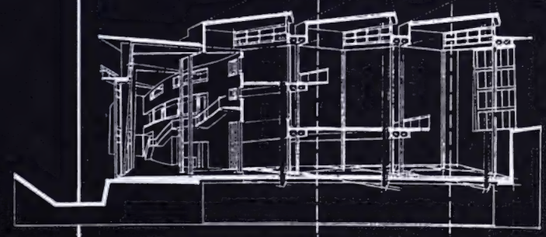
TOPOS 3: SYNTAX
Emphasis is placed on a syntactic reading of architectural constructs, producing a multiplicity of structural propositions which are at once distinct and interrelated .

4



TOPOS 4: MORPHOLOGY
Syntactic structures are assembled by means of architectonic elements and their suggested forms of interrelationship. Architectural elements in their most abstract, individuated form, are considered the morphological components of the work.

5



TOPOS 5: SPACE
The work is directed toward the production of space. The placement of architectonic elements and their structural relationships leads to spatial definitions. Simultaneous textual/structural propositions allow multiple spatial readings of the work.

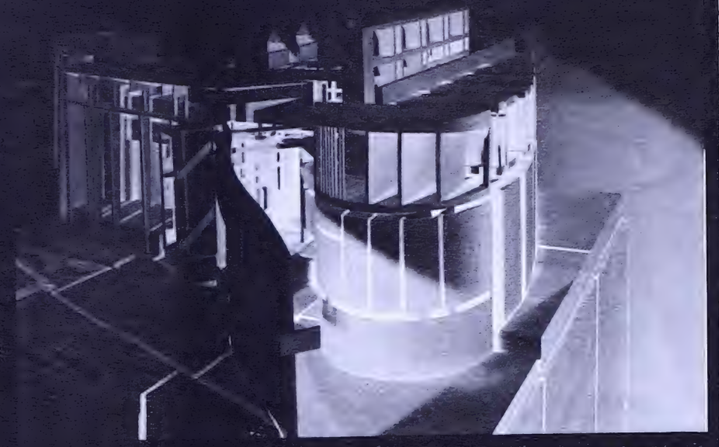
6

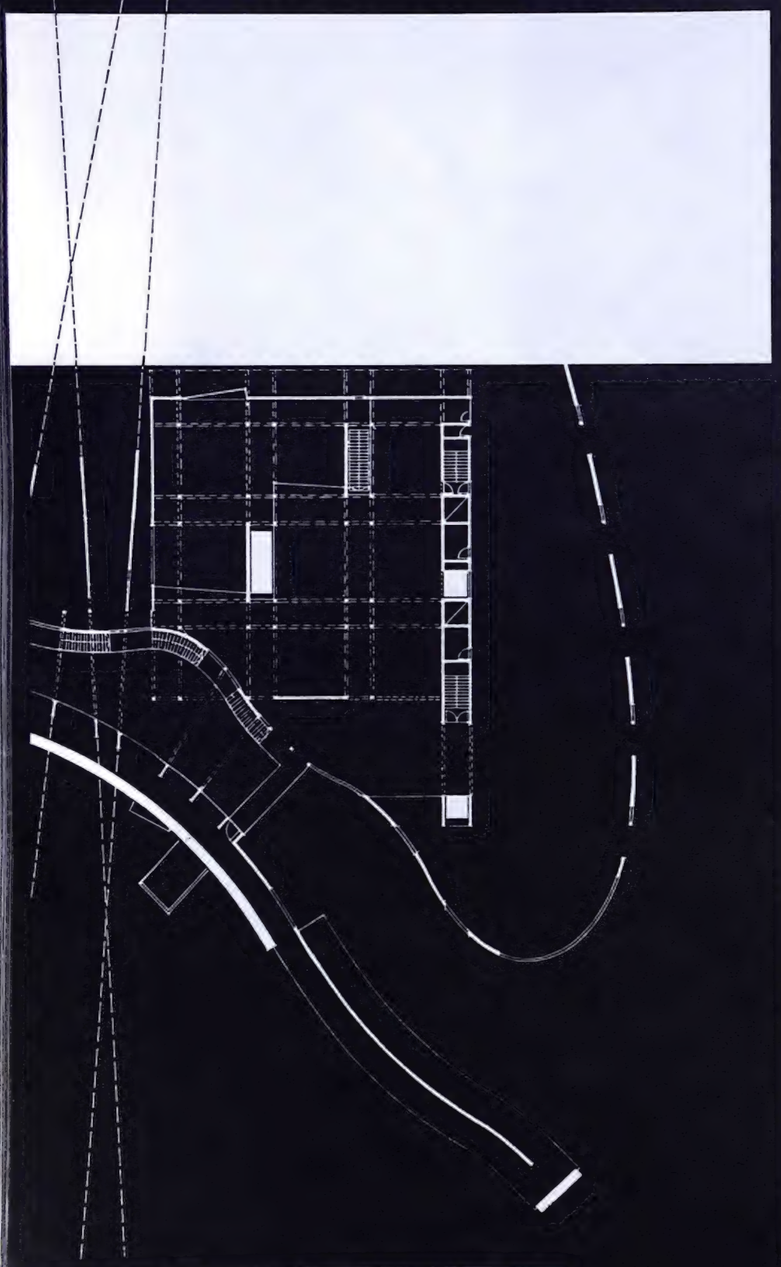
TOPOS 6: CONTEXT
The physical context in its existing condition is read and architecturally analyzed by the process of design. Architectural notations of natural as well as artificial contextual elements propose new possibilities for a reading of the site.

111A/G4 ANGELIL/GRAHAM *TOPOS 0-9*

7

a) ENTRY (HYDROELECTRIC DAM)
b) LOBBY (TERRARIUM)
c) INFORMATION DESK (CABLE CAR)
d) RAMP (MOUNTAIN PATH)
e) LIBRARY (LABYRINTH)
f) SKYLIGHT (DESERT FLOWER)
g) AUDITORIUM (CAVE)
h) GALLERY (CITY GRID)
i) COURTYARD (LIGHTSHAFT)
j) SOLAR COLLECTORS (VULTURES)
k) CORRIDOR (STREET)
l) OFFICE (BUILDINGS)
m) LIGHT WELL (VOID)





TOPOS 7: **FUNCTION**

!deas pertaining to the question of use considering pragmatic as well as poetic implications, guide the work. Structural relationships suggested by the program in the most essential sense contribute to analysis and production of the work.

8

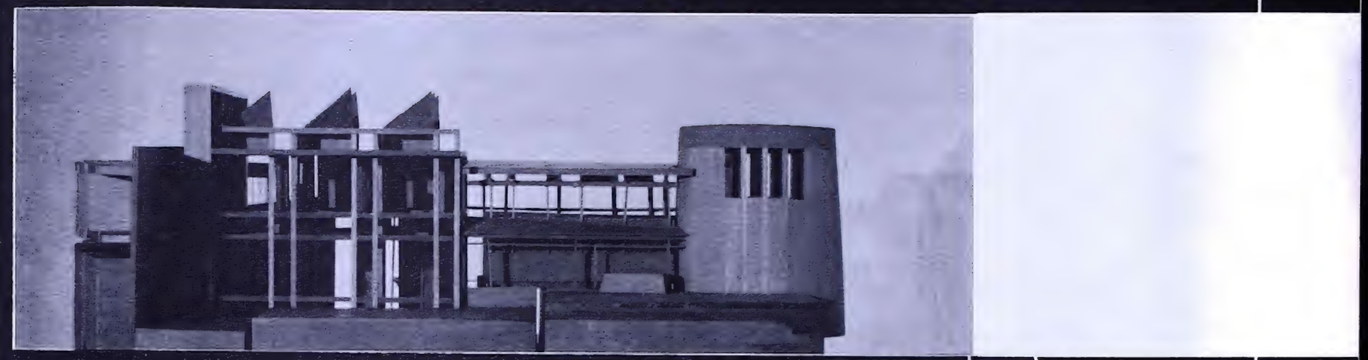
SAND
CONCRETE
STONE
CEMENT
MINERAL FIBER
WATER
STEEL
RUBBER
WOOD
FABRIC
METAL
GLASS
GYPSUM
FERRO-CEMENT

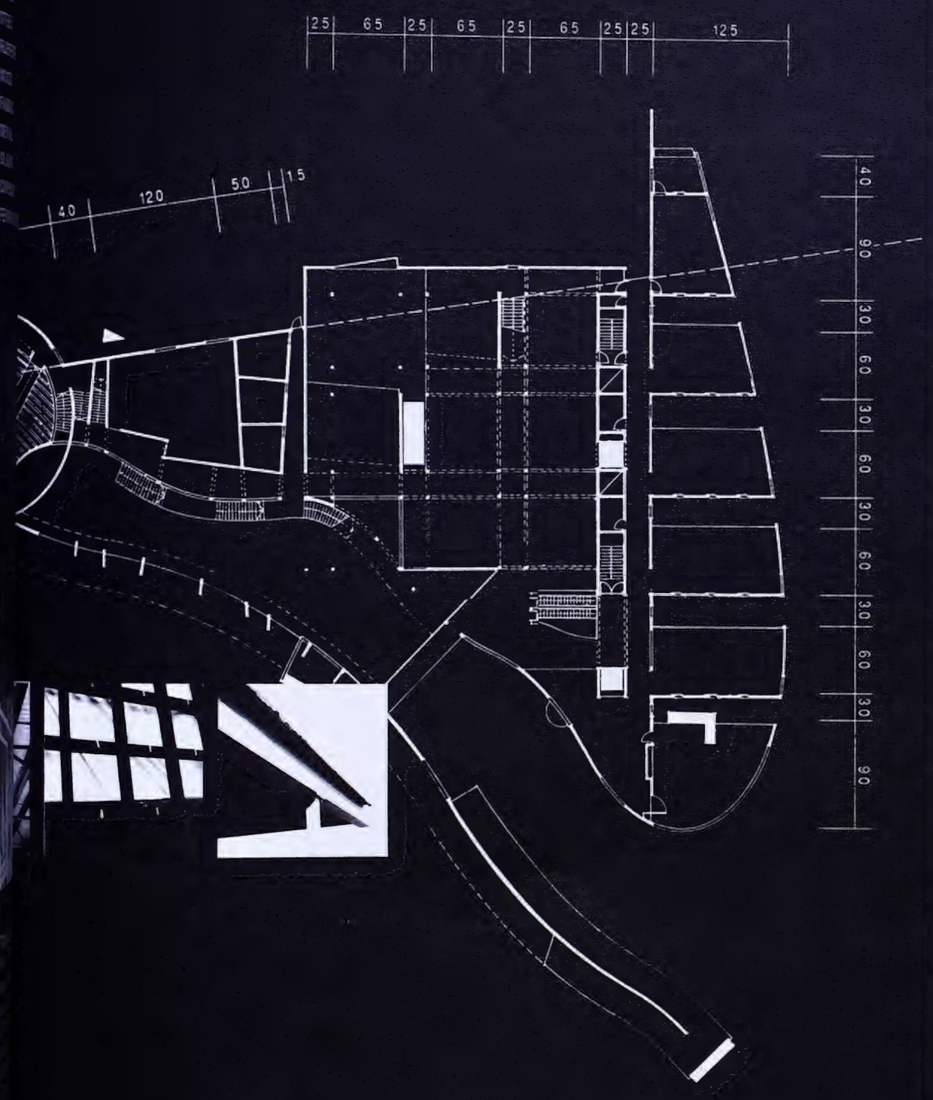
TOPOS 8: **TECTONICS**

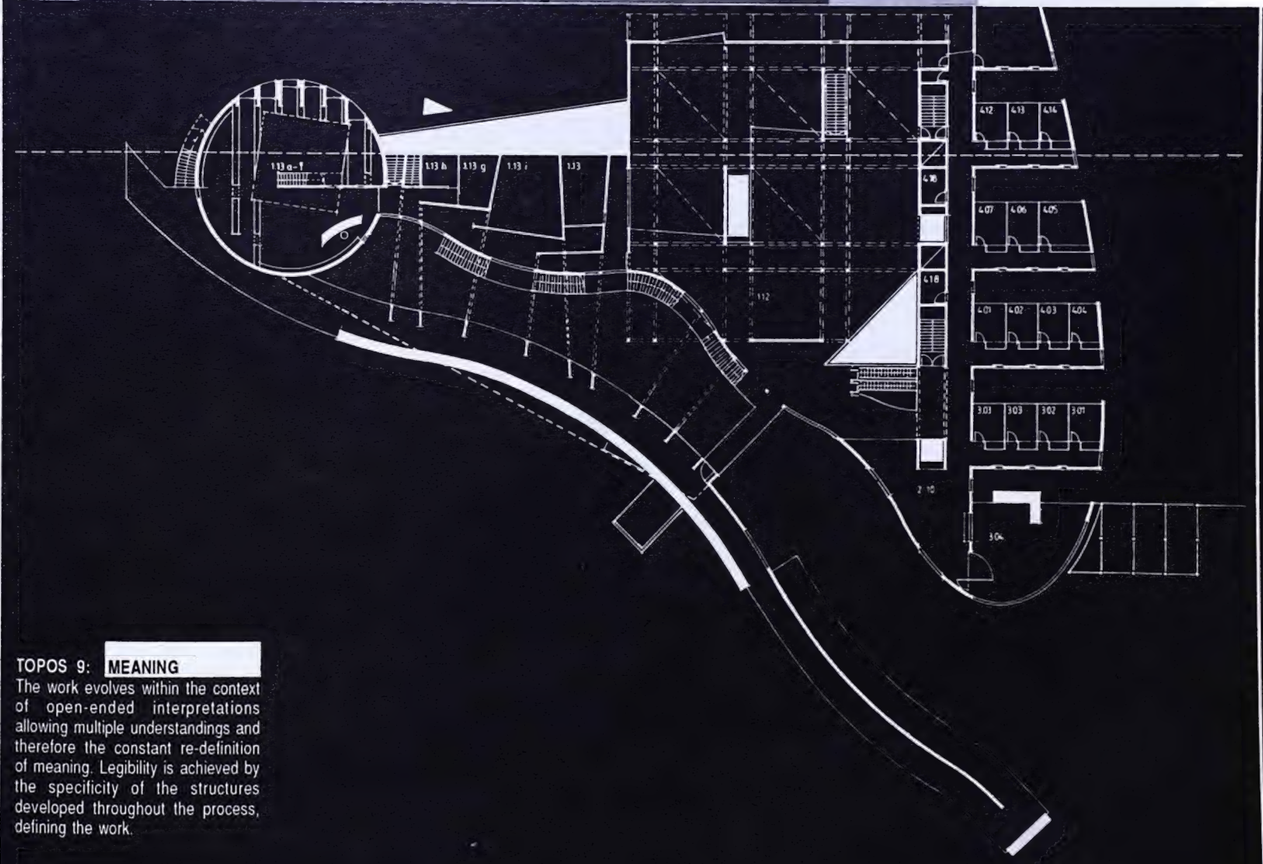
The integration of tectonic requirements in the design process consider material qualities, methods of construction, and production processes. This involves understandings of structural systems, envelope, circulation system, and mechanical equipment.

8

9

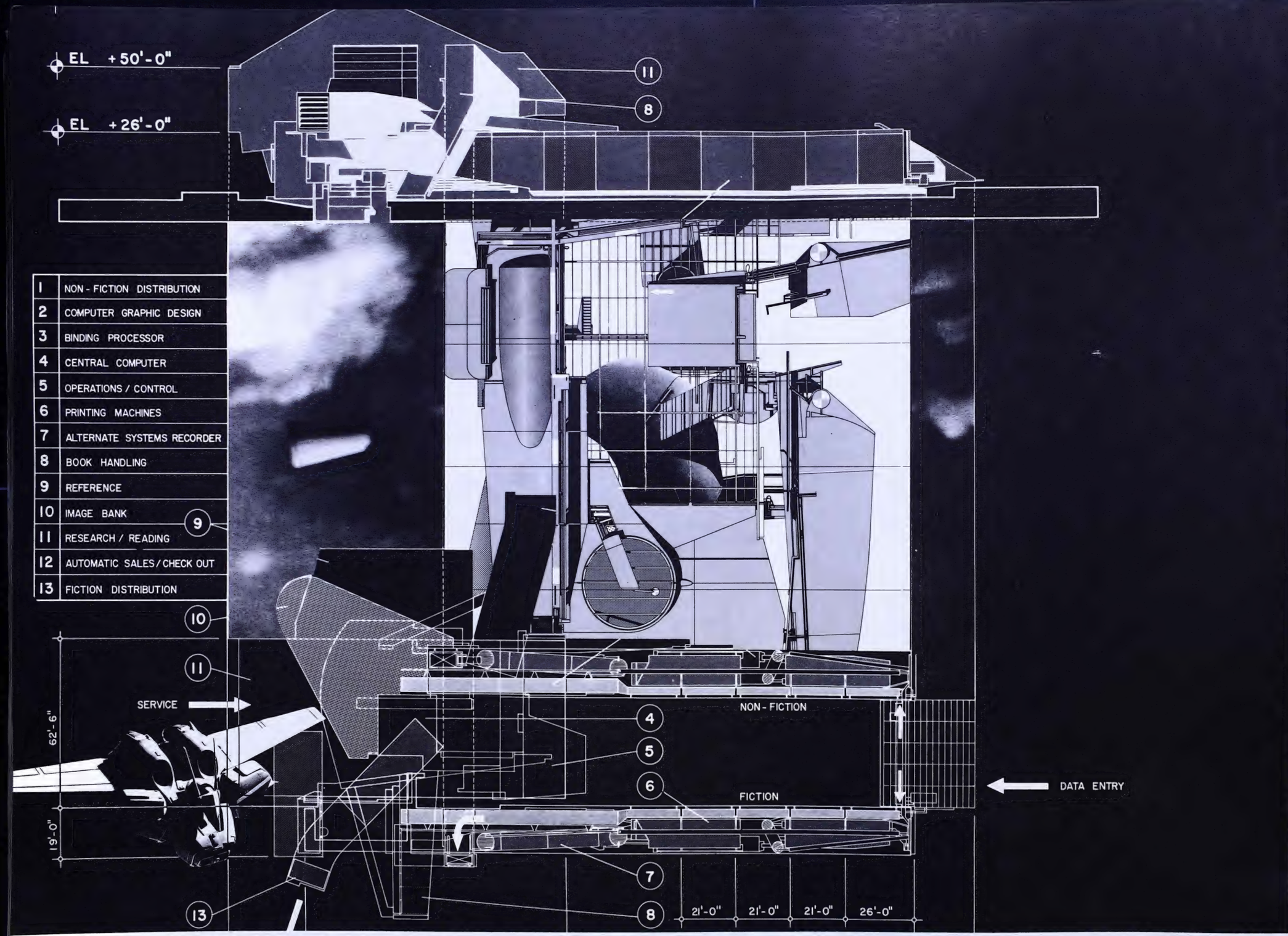


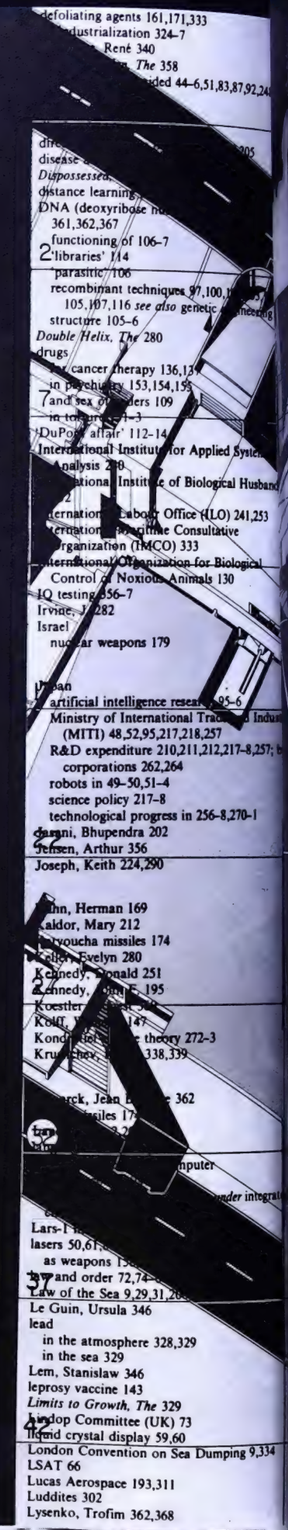




TOPOS 9: MEANING

The work evolves within the context of open-ended interpretations allowing multiple understandings and therefore the constant re-definition of meaning. Legibility is achieved by the specificity of the structures developed throughout the process, defining the work.

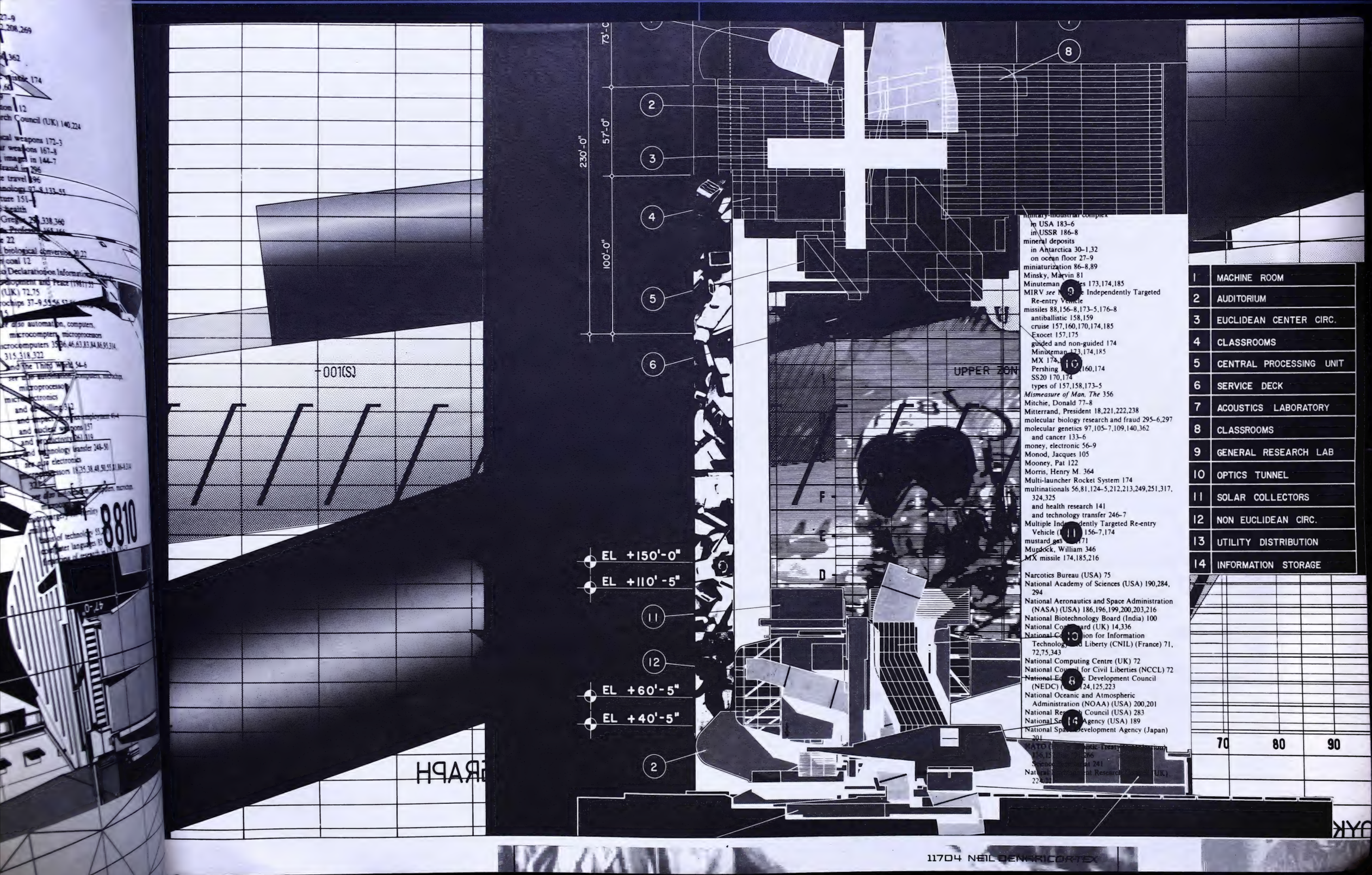




defoliating agents 161,171,333
industrialization 324–7
René 340
The 358
ided 44–6,51,83,87,92,24
dir 205
disease
Dispossessed
distance learning
DNA (deoxyribose n
361,362,367
functioning of 106–7
'libraries' 114
'parasitic' 106
recombinant techniques 97,100,
105,107,116 see also genetic engineering
structure 105–6
Double Helix, The 280
drugs
for cancer therapy 136,13
in psychiatry 153,154,155
and sex offenders 109
in tobacco 71–3
'DuPont affair' 112–14
International Institute for Applied Systems
Analysis 2
ational Institute of Biological Husband
2
ternation Labour Office (ILO) 241,253
ternation Maritime Consultative
Organization (IMCO) 333
International Organization for Biological
Control of Noxious Animals 130
IQ testing 356–7
Irvine, J 282
Israel
nuclear weapons 179
Japan
artificial intelligence research 95–6
Ministry of International Trade and Indus
(MITI) 48,52,95,217,218,257
R&D expenditure 210,211,212,217–8,257; b
corporations 262,264
robots in 49–50,51–4
science policy 217–8
technological progress in 256–8,270–1
Jarani, Bhupendra 202
Jensen, Arthur 356
Joseph, Keith 224,290
hn, Herman 169
Kaldor, Mary 212
Kalyoucha missiles 174
Keller, Evelyn 280
Kennedy, Donald 251
Kennedy, John F. 195
Koestler
Kolff, 147
Kondratiev theory 272–3
Kruschev, 338,339
rck, Jean 362
issiles 17
mputer
under integrat
Lars-1
lasers 50,61
as weapons 1
law and order 72,74
Law of the Sea 9,29,31,20
Le Guin, Ursula 346
lead
in the atmosphere 328,329
in the sea 329
Lem, Stanislaw 346
leprosy vaccine 143
Limits to Growth, The 329
Lindop Committee (UK) 73
liquid crystal display 59,60
London Convention on Sea Dumping 9,334
LSAT 66
Lucas Aerospace 193,311
Luddites 302
Lysenko, Trofim 362,368

Computer Society
Medical Association
Nuclear Fuels
George 162
bytes 63,87
Cable Authority (UK) 68
cable TV 36,63,66–70
Callaghan, Thomas 246
Canada
development of nuclear reactors 2–3
R&D expenditure 209
cancer 7,8,102,104,110,140,275
causes of 133–6,167 see also carcinog
detection of 146
genes 107,134–5,138
research fraud 295–6,297
treatment of 98,136–7
Capra, Fritjof 353
car, electric 26
car industry
automation in 33,47,51,307
in Brazil 23
developments in 317–8
and pollution 327
carcinogens 134,138–40,171,328,333
Carey, William 189
Carson, Rachel 334
11502 NEIL DENARICOR-TEX

machine tools 32–4,60,211,246,312,322
production by country 34
Macleod, Allan 14[illegible]
McNamara, Robert 159
Maddock, Ieuan 2[illegible]3
Maihofer, Minister 74
malaria vaccine 14[illegible]
manganese nodules 27–9
Manhattan Project 2,208,269
Mao Tse-tung 255
Martin, B. 282
Marx, Karl 302,360,362
Masuda, Y. 55
Matra 550 Magic missile 174
matrix screen 59,60
Mayr, Ernst 359
Meade, Dr Alston [illegible]12
Medical Research Council (UK) 140,224
medicine
and biological weapons 172–3
and nuclear weapons 167–8
producing images in 144–7
research fraud in 296
and space travel [illegible]96
and technology 97–8,133–55
and torture 151–[illegible]
see also health
Mendel, Gregor 29[illegible],338,360
Meselson, Professor 165,166
methane 22
from biological conversion 20,22
from coal 12
Mexico Declaration on Information Technology, Development and Peace (1981) 55
MI5 (UK) 72,75
microchips 37–9,55,56,57,8[illegible]
315
see also automation, computers, microcompters, microprocessors
microcomputers 35,36,46,63,83,84,86,95,314, 315,318,322
and the Third World 54–6
see also automation, computers, microchips, microprocessors
microelectronics
and de-skilling 312
and impact on office employment 41–4
and nuclear weapons 157
and productivity 261,319
and technology transfer 248–50
see also electronics
microprocessors 18,35,38,48,50,55,81,86–8,314, 32[illegible]
see also automation, computers, microchips, microcomputers
microsurgery for sterility [illegible]
military
basis of technology 55,2[illegible]
computer languages 85
financing of research in USA 181–3



230'-0"
57'-0"
100'-0"
EL +150'-0"
EL +110'-5"
EL +60'-5"
EL +40'-5"
UPPER ZON
1 MACHINE ROOM
2 AUDITORIUM
3 EUCLIDEAN CENTER CIRC.
4 CLASSROOMS
5 CENTRAL PROCESSING UNIT
6 SERVICE DECK
7 ACOUSTICS LABORATORY
8 CLASSROOMS
9 GENERAL RESEARCH LAB
10 OPTICS TUNNEL
11 SOLAR COLLECTORS
12 NON EUCLIDEAN CIRC.
13 UTILITY DISTRIBUTION
14 INFORMATION STORAGE
70
80
90
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continued from page 125G8

continued from page 125G8

potentialities. I repeat, we will not recreate a healthy relationship to the biosphere except by reinventing the socius and the psyche.

Thus the urban planners will no longer be able to limit themselves to define the city in terms of spatiality. This urban phenomenon has changed its nature. It is no longer a problem among others. It is **the** problem, the crossroads-problem of economic, social and cultural stakes. The city produces the destiny of humanity, its promotions as well as its segregations, the formation of its *élites*, the future of social innovation, of creation in all domains. Too often one witnesses a lack of knowledge of this global aspect of urban problematics. The politicians tend to abandon these questions to specialists. It is important to emphasize, however, a certain tendencious evolution. One witnesses in France, in particular within the Right, and to a lesser extent within the Left, a sort of refocusing of the political life on the local urban level. The debates in the parliament tend to become secondary to the stakes existing in the great regional cities. It even exists, in a latent state, a sort of insurrection of deputy mayors of France against the central political authorities concentrated in the capital.

But this is only a timid evolution which could, in the future much more profoundly disrupt the political life as a whole.

One of the principal motors of the urban transformations to come will also reside in the invention of new materials and in particular in the expansion of new computer and communication technologies. Let us summarily take up what can be expected in the near future:

1) the possibility of performing at home various tasks in tele-liaison with diverse interlocutors;

2) the development of the visiophone in correlation with the synthesis of human voices, which will simplify greatly the access to teleservices, permitting access to data banks which will take over the functions of libraries, archives, information services;

3) the generalization of cable teledistribution allowing access to a great number of programs in the domains of leisure, education, training, information, teleshopping;

4) the possibility of directly contacting individuals traveling anywhere in the world;

5) new, non-polluting means of transport, combining public transportation with the advantages of individual transportation (integrated convoys of individual transportation, rolling carpets at great speeds, small programmed vehicles circulating on specific sites);

6) a clear separation between the levels and sites allocated to transportation and those allocated to pedestrians;

7) new means of transporting merchandise (pneumatic tubes, programmed transportation bands allowing, for example, house deliveries).

As for the new materials, future constructions will allow an increasingly daring design, a greater architectural and urbanistic audacity, indissolubly linked to the struggle against pollution and nuisances (treatment of water, biodegradable garbage, elimination of toxic ingredients in food, maintenance products, etc.).

Let us now recapitulate the factors that will lead to the emphasis of the city as a means of production of subjectivity:

1) the computer, robotic, telematic, biotechnological revolutions will produce an exponential growth of material and immaterial goods. But this production will take place without the creation of a new volume of use, as is brilliantly demonstrated in Jacques Robin's book: *Changing of an era* (5). In these conditions, the amount of available time and free activity will steadily increase. But to do what? Small insignificant jobs, as the French authorities have imagined it? Or to develop new social relationships based on solidarity, mutual help, neighborhood life, new activities to safeguard the environment, a new conception of culture, less passive in front of the television, more active, more creative...

2) This first factor will be reinforced by the consequences of the very strong demographic boom that will maintain itself, at the planetary scale, for several decades essentially in the poor countries and which will therefore only exacerbate the contradiction between the countries where things happen in the economic and cultural domains, and the countries of void, of desolation and passive witnessing. Here again, the issue of the reconstruction of the forms of sociality destroyed by capitalism, colonialism and imperialism will acutely be posed. In this aspect, a prominent role

CLICHÉS OF THE BEGINNING OF THE CENTURY. WHETHER WE ARE CONSCIOUS OF IT OR NOT, CONSTRUCTED SPACE INTERPELATES US FROM DIFFERENT STYLISTIC, HISTORIC, FUNCTIONAL, AFFECTIVE POINTS OF VIEW... . EDIFICES OR BUILDINGS OF ALL KINDS ARE ENUNCIATING/UTTERING MACHINES. THEY PRODUCE A PARTIAL SUBJECTIVATION THAT AGGLOMERATES ITSELF TO OTHER *AGENCEMENTS* OF SUBJECTIVATION. A SHANTYTOWN OR *FAVELLA* MAINTAIN ANOTHER DISCOURSE AND MANIPULATE IN US OTHER COGNITIVE AND AFFECTIVE SPRINGS. FROM THIS ROUGH CONSTAT CERTAIN ARCHITECTS SUCH AS HENRI GAUDIN HAVE STARTED ADVOCATING A PURE AND SIMPLE RETURN TO THE DISSYMETRIES OF YESTERYEAR. SUCH A NOSTALGIA FOR THE PAST SEEMS TO ME @ THE LEAST HAZARDOUS, GIVEN THAT HISTORY NEVER DISHES BACK THE SAME AND THAT ANY AUTHENTIC APPREHENSION OF THE PAST ALWAYS IMPLIES A RECREATION, A RADICAL REINVENTION. IN THIS RESPECT THE RUPTURES OF SYMMETRY OF A TADAO ANDO SEEM TO ME MUCH MORE INTERESTING IN SO FAR AS THEY PROCEED FROM PROPERLY MODERNIST ORTHOGONAL FROMS, WHICH LEAD HIM TO THE RE-INVENTION OF ALL-NEW INTENSITIES OF MYSTERY.

THE PORTAGE, THE SPAN OF CONSTRUCTED SPACES EXTENDS QUITE BEYOND THEIR VISIBLE AND FUNCTIONAL STRUCTURES. THEY ARE ESSENTIALLY MACHINES, MACHINES OF MEANING, OF SENSATION, ABSTRACT MACHINES FUNCTIONING LIKE THE PREVIOUSLY EVOKED "COMPANION", MACHINES THAT CARRY INCORPOREAL UNIVERSES WHICH ARE NOT UNIVERSALS, BUT WHICH CAN WORK IN THE SENSE OF A STANDARDIZING CRUSHING AS WELL AS IN THE SENSE OF A LIBERATING RE-SINGULARISATION OF INDIVIDUAL AND COLLECTIVE SUBJECTIVITY.

I BELIEVE THAT AFTER THE STRUCTURALIST DAMAGE AND THE POST-MODERN SAG, IT IS URGENT TO RETURN TO AN "ANIMIST" CONCEPTION OF THE WORLD. THE MODERNIST OUTCOME MUST DE-PLAY, FOIL UNIDIMENSIONALISM AND THE GENERALITY AND FORMALISM INTO WHICH IT SEEMED BOUND TO CRASH. THE WHOLE HISTORY OF THIS END OF CENTURY SHOWS AN EXTRAORDINARY PROLIFERATION OF SUBJECTIVE COMPONENTS, FOR BETTER OR FOR WORSE. (COLLECTIVE SUBJECTIVITY OF THE RISE OF NATIONALITIES AND RELIGIOUS ARCHAISMS. MACHINICAL SUBJECTIVITY OF THE MASS MEDIA WHICH WE CAN HOPE WILL END IN RECOVERING THE PATHS OF SINGULARITY BY ENGAGING ITSELF IN A POST-MEDIA ERA). ALL THESE COMPONENTS OF SOCIAL, MACHINICAL, AND ESTHETIC SUBJECTIVITY LITERALLY BESIEGE US FROM ALL SIDES, DISMEMBERING OUR ANCIENT SPACES OF REFERENCE. MORE OR LESS HAPPILY, AND @ GREATER AND GREATER SPEED OF

DETERRITORIALIZATION.

OUR SENSORY ORGANS, ORGANIC FUNCTIONS, FANTASMS, ETHOLOGICAL REFELEXES ARE MACHINICALLY PLUGGED INTO A TECHNO-SCIENTIFIC WORLD THAT IS TRULY ENGAGED IN WILD GROWTH. THE WORLD NO LONGER CHANGES EVERY TEN YEARS, BUT FROM YEAR TO YEAR. IN THIS CONTEXT, ARCHITECTURAL AND URBAN PROGRAMMATION APPEAR TO BE MOVING @ A DINOSAUR'S PACE. HENCEFORTH, WILL A SCRUPULOUS ARCHITECT BE CONDEMNED TO REMAIN ARMS DANGLING BEFORE THE COMPLEXITY OF THE STAKES THAT ASSAIL HIM?

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BUT IF IT IS TRUE THAT INTERACTIONS BTWN THE BODY AND CONSTRUCTED SPACE UNFOLD THROUGH A FIELD OF VIRTUALITY WHOSE COMPLEXITY VERGES ON CHAOS – CITIES LIKE MEXICO ARE HEADING @ TOP SPEED

FELIX GUATTARI [TEXT] HRAZTAN SHEGHA
BARRY DECK [DESIGN] SPACE & CORP
NOMADS, CITY DRAWINGS

will be allored to the means of communication by sattelite and to renewed forms of cooperation.

3) In the opposite direction, we witness a pronounced demographic sag in the developed countries (in North America, in Europe, in Australia...). In France, for example, it is observed that the level of fertility of women has diminished by 30% since 1950. This demographic inflection runs parallel to a genuine decomposition of traditional family structures (diminution of marriages, increase of cohabitation without marriage, increase of divorces, gradual disappearence of family solidarity beyond the parental cell...). This isolation of individuals and of nuclear families has absolutely not been compensated for by the creation of new social relationships. Neighborhood life, associative life, trade unions, religious life remain stagnant and generally decrease, compensated for, if one dares say, by a massive, passive and infantilizing consumption of mass media. What survives of the family has become an often regressive and conflictual refuge. The "new individualism" which has imposed itself to developed societies, even within the family, is not synonymous with social liberation. In this register, the architects, the urbanists, the sociologists and the psychologists will have to think about what could become a resocialisation of individuals, a reinvention of the social fabric, being understood that, in all probability, there will not be a turning back towards the recomposition of former family structures and former corporative relations, etc...(6).

4) The rise of computer and command technologies will allow one to envision differently the hierarchical rapports currently existing between cities and between the neighborhoods within the same city. For example, more than 80% of the high management body of medium and large enterprises whose establishments are located in every part of French territory are currently concentrated in Paris, while France's second city, Lyon, holds less than 3% of the decision making power, no other city attaining 2%. Telematic transmissions should be able to permit a modification of this abusive centralism. Similarly, one can imagine that in all the domains related to democratic life, and on all its levels, including the most local, new forms of telematic consultations will become possible.

5) in the cultural and educational sectors, the access to a multitude of cable channels, data banks, cinematheques etc... could open up possibilities of a very great consequence.

But none of these new perspectives will make sense unless it is guided by a general impoverishment of the "Subjective City." Let us note, in this sense, that interesting experiments are currently under way in the Soviet Union, in the context of a situation that had been for a long time blocked by the with the current mass media, in the direction of a reductionism, a serialism, a domain of architecture, urbanism and the defense of the environment. These experiments are coordinated through a Center of regional research created by the Academy of Sciences under the direction of Victor Tischenko. The activity of these groups has led to the establishment of cooperatives which constructed in theme of the social future of the city of Moscow which made 150 persons from all the levels of the social hierarchy participate in the definition of a new methodology in urban planning. Such "role games" also aim at making the ensemble of the participants understand that power can be an articulation with multiple partners who proceed by alliance and negotiation and that it is not a rapport of domination between hierarchized authorities from which no one can escape. Thus it is a whole political culture that is in the process of being reconstructed. Even though the Western democracies and Japan are in situations which differ greatly from that of the Soviet Union, I think that, in other forms, according to other modalities, it is equally necessary to invent a democracy in these domains, a speaking out of the users, especially regarding urban planning programs and ecological issues.

I suggest that during the elaboration of programs of new cities, of renovation of old quarters or of reconversion of industrial wastelands important contracts of research and social experimentation be established not only with the social scien-

TOWARD A SEEMINGLY UNSURMOUNTABLE ECOLOGICAL AND DEMOGRAPHIC ASPHIXIATION – PERHAPS IT BELONGS TO ARCHITECTS AND URBAN PLANNERS TO THINK BOTH THE COMPLEXITY AND THE CHAOS ALONG NEW LINES. THE EQUIVALENT OF THE "STRANGE ATTRACTERS" FROM THE THERMODYNAMICS OF STATES FAR FROM EQUILIBRIUM (FROM THE FIELD OF NON-LINEAR DYNAMICS) COULD BE SOUGHT HERE, IN THE DIRECTION OF THE POTENTIAL *AGENCEMENTS* OF ENUNCIATION/UTTERANCE THAT SECRETLY INHABIT URBAN AND ARCHITECTURAL CHAOS. BUT WE MUST MOVE QUICKLY FROM SUCH A SCIENTIFIC PARADIGM TO AN ESTHETIC ONE. THE ARCHITECT'S DRAWING (*DESSIN*), WHCIH IN FRENCH IS A HOMOPHONE OF *DESSEIN*, GOAL, SOMETIMES DESIRE, AXIOLOGICAL FINALITY, PROJECT, SETS OUT IN SEARCH OF A PARTIAL ENUNCIATOR THAT WILL GIVE CONSISTENCY TO THE ENSEMBLE OF COMPONENTS PUT INTO QUESTION. AS A CREATOR OF NEW FORMS, THE ARCHITECT IS NOT OBLIGATORILY DEMUNED AND LOST W/IN THE LABYRINTH OF POSSIBILITY. SOMETHING IN HIM CAN ANNOUNCE THAT HE IS GETTING CLOSER, THAT HE IS BURNING, AS WE SAY IN THE CHILDREN'S GAME WHEN, W/ EYES CLOSED, WE SET OFF TO FIND THE OBJECT GUIDED ONLY BY THE PLAYERS' CRIES. IT HAPPENS, IN EFFECT, SOMETIMES, AS BY MIRACLE, THAT ALL THE COMPONENTS, ALL THE INSTRUMENTS ARE NOT IN UNISON, BUT AGREE IN A PLAY OF HARMONICS AND SCALAR SYMMETRIES THAT CONFER ON THE EDIFICE ITS CHARACTER OF AUTO-REFERENCE, ITS SYSTEMATIC COMPLETION, PUT BRIEFLY, ITS PROPER WAY.

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THE GREAT HISTORIAN AND SOCIOLOGIST, LEWIS MUMFORD, WHO HAS JUST PASSED AWAY, HAD NOT LONG AGO QUALIFIED CITIES AS MEGA-MACHINES. IN FACT, IN THE CONDITION OF BROADENING THE CONCEPT OF THE MACHINE BEYOND ITS TECHNICAL ASPECTS AND TAKING INTO ACCOUNT ITS ECONOMIC, ECOLOGICAL, AND ABSTRACT DIMENSIONS, AND EVEN THE "DESIRING MACHINES" THAT POPULATE OUR UNCONSCIOUS PULSES. IT'S THE ENSEMBLE OF URBANISTIC AND ARCHITECTURAL WHEELINGS, ALL THE WAY DOWN TO THEIR SMALLEST SUB-ENSEMBLES THAT HAVE TO BE TREATED AS MACHINIC COMPONENTS. BUT IF IT IS TRUE BEFORE EVERYTHING ELSE THAT THESE MACHINIC COMPONENTS ARE PRODUCTIVE OF SUBJECTIVITY, IT IS THAT THEY ARE MORE THAN A STRUCTURE OR EVEN A SYSTEM IN ITS ORDINARY ACCEPTION. IT IS FITTING TO SPECIFY THEM AS AUTOPOETIC SYSTEMS AS QUALIFIES THEM FRANCISCO VARELLA (4) WHO BY THE WAY ASSIMILATES THIS TYPE OF SYSTEM TO MACHINES. ONE CANNOT UNDERLINE IT ENOUGH THAT THE CONSISTENCY OF AN EDIFICE IS NOT ONLY OF MATERIAL ORDER, IT ENGAGES MACHINIC DIMENSIONS AND INCORPOREAL UNIVERSES THAT CONFER ON IT ITS SUBJECTIVE AUTO-CONSISTENCY. IT MAY SEEM PARADOXICAL TO THUS DISPLACE SUBJECTIVITY ONTO MATERIAL ENSEMBLES, THEREFORE SHALL WE SPEAK HERE OF PARTIAL SUBJECTIVITY; THE CITY, THE STREET, THE BUILDING, THE DOOR, THE HALLWAY... EACH MODELISE IN THEIR PART AND IN GLOBAL COMPOSITIONS, FOYERS OF SUBJECTIVATION. THE AGORAPHOBIC, FOR EXAMPLE, EXPERIENCES THE LOSS OF CONSISTENCY OF A COMPLEX SPATIAL MACHINE TO WHICH CONCURR: THE PLACE HE TRAVERSES, THE TRAFFIC AND CIRCULATION HE FEELS A THREAT, THE LOOKS OF PASSERSBY, HIS OWN EXISTENTIAL APPREHENSION OF A SPACE DILATED TO THE EXTREME, AND HIS OWN FANTASMS OF PERDITION.

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BUT WHAT MEANS DOES THE ARCHITECT HAVE AT HIS DISPOSAL TO SEIZE AND MAP HIS PRODUCTIONS OF SUBJECTIVITY WHICH WOULD BE INHERENT TO HIS OBJECT AND TO HIS ACTIVITY? WE COULD SPEAK HERE OF AN ARCHITECTURAL TRANSFER WHICH, EVIDENTLY, WOULD NOT MANIFEST ITSELF THROUGH AN OBJECTIVE KNOWLEDGE OF A SCIENTIFIC CHARACTER BUT THROUGH THE ANGLE OF COMPLEX ESTHETIC AFFECTS. WHAT CHARACTERIZES THIS KNOWLEDGE, WHICH WE CAN QUALIFY AS "PATHIC", FOLLOWING VIKTO VON WEIZSAKER, IS THAT THIS KNOWLEDGE DOES NOT PROCEED FROM A DISCURSIVITY BEARING ON WELL-DELIMITED ENSEMBLES BUT RATHER BY AGGREGATION OF EXISTENTIAL TERRITORIES ALLOWS US TO POSTULATE THE EXISTENCE OF A SAME PARTIAL ENUNCIATOR BEHIND ENTITIES AS DIFFERENT AND HETEROGENOUS AS FORMATIONS OF THE GO, PARTS OF THE REAL BODY AND IMAGINARY BODY, THE LIVED DOMESTIC SPACE, THE RAPPORT TO THE "EVOKED COMPANION", TRAITS INHERENT TO THE ETHNY, TO NEIGHBORHOOD, AND OF COURSE, THE ARCHITECTURAL SPACE. THE

uine social experimentation which would lead to an evaluation and a collective reappropriation, enriching individual and collective subjectivity, rather than working, as is unfortunately too often the case bureaucracies and in the framework of the policy called "perestroïka." Self-governing groups are constituting themselves in order to thwart the immobility of local Soviets, most particularly in the Moscow, Leningrad and other cities apartment houses of a quality far superior to that of State constructions (7). In 1987, at the demand of the deputy Boris Yeltsin, a big game took place on the

1. CF DANIEL STERN, *THE IMPERSONAL WORLD OF THE INFANT* (NEW YORK: BASIC BOOKS, 1985).

2. IBIDEM.

3. CF HENRI GAUDIN, *LA CABANE ET LE LABYRINTHE* (BRUXELLES: EDITIONS PIERRE MARDAGA, 1984).

4. CF FRANCISCO VARELLA, *AUTONOMIE ET CONNAISSANCE* (PARIS: SEUIL, 1989).

tists but with a certain number of future inhabitants and users of these constructions as well, in order to study what could be new modes of domestic life, new practices of neighbôhood life, of education, of culture, of sports, of the care of the children, the elderly, the sick, etc... In fact, the means to change life and to create a new style of activity, new social values are within our reach. Only the desire and the public will to carry out such transformations is lacking. It is truly indispensable that a collective task of social ecology and mental ecology be undertaken on a grand scale. This task concerns the modalities of utilization of the time made available by the modern machinism, new ways of conceiving of the rapports to children, to women, to the elderly, the transcultural rapports... The prelude to these changes is the awareness that it is possible and necessary to change the present state of facts and that there is no greater urgency than these changes. It is only in a climate of liberty and emulation that new ways of habitat can be experimented and not through laws and technocratic memoranda. Correlatively, such a remodeling of urban life implies that profound transformations be carried out in the planetary division of labor and that in particular a number of countries in the Third World not be treated like a ghetto of people on welfare. It is also necessary that the old international antagonisms fade away and that this be followed by a general policy of disarmament which will allow in particular to transfer considerable credits on the experimentation of a new urban planning.

One point which I would like to emphasize in particular is that of women's emancipation. The reinvention of a social democaracy implies, for a large part, that women be placed in a postion where they can assume all of their responsibilities at all levels of society. I salute by the way the awakening of the Japanese public opinion on this topic. The exacerbation, by education and the media, of the psychological and social disparity between the masculine and the feminine, which places the man in a value sustem of competition and the woman in a passive position, is synonymous with a certain misunderstanding of the rapport to space as a possible locus of existential well-being. A "kinder, gentler" tuning in to the other in his/her difference and singularity are, once again, to be invented...

Should we await global political transformations before venturing into such "molecular revolutions," which must concur to change mentalities? Here we find ourselves in front of a circle that has a dual direction: on the one hand society, politics, economy cannot change without a mutation of mentalities, on the other hand the mentalities cannot really evolve unless the global society follows the movement of transformation. The social experimentation on a large scale that I advocate constitutes one of the means to get out of this contradiction. A single successful experience of a new individual and collective habitation would have immense consequences in stimulating a general will towards change. (This is what we have seen, for example, in the domain of pedagogy with the initial and "initiatic" experience of Célestin Freinet, who totally reinvented the space of the school classroom.) By essence, the urban object is of a very great complexity and asks to be approached with the methodologies adapted and appropriate to its complexity. Social experimentation aims at particular species of "stange attractors," comparable to those of physics of chaotic processes (8).

An objective "mutant" order can emerge from the current chaos of our cities and modifications, in particular of a technological order, that our epoch witnesses. The ideal would be to modify the programmation of built spaces according to the institutional and functional transfor-

SIMPLEST EXAMPLE OF PATHIC KNOWLEDGE IS GIVEN TO US IN THE APPREHENSION OF AN *"AMBIANCE"*, THAT OF A MEETING OR A *FETE* THAT WE GRASP GLOBALLY AND IMMEDIATELY, AND NOT BY THE CUMULATION OF DISTINCT INFORMATION. THE "COMPREHENSION" OF THE PSYCHOSIS IS OF THIS ORDER AND ALSO OF THAT OF THE ARCHITECTURAL OBJECT, BOTH OF WHICH GIVE THEMSELVES W/OUT MEDIATION. FOR EXAMPLE, AS SOON AS WE ENTER CERTAIN PRIMARY SCHOOLS, WE FEEL AN ANGUISH OOZING FROM THE WALLS, FACTOR OF PARTIAL SUBJECTIVATION THAT INTEGRATES ITSELF TO THE LIVED *PAYSAGE* OF EVERY STUDENT AND EVERY TEACHER.

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IT IS FITTING HERE TO SEPARATE OURSELVES FROM LACAN IN SEVERAL POINTS OF VIEW. THE COLLECTIVE SUBJECTIVITY IN QUESTION IS NOT BASED SOLELY, NOR EVEN ESSENTIALLY, IN SIGNIFYING LANGUAGE CHAINS. IT IS ENGENDERED BY SEMIOTIC COMPONENTS IRREDUCIBLE TO A TRANSLATION IN TERMS OF STRUCTURAL OR SYSTEMATIC SIGNIFIERS. THE DRIVE CARRYING THE FANTASM CEASES TO BE ADJACENT TO THE BODY W/ THE HELP OF THE PARTIAL OBJECT, EVEN IF REBAPTIZED AND BROADENED BY THE CONCEPT OF OBJECT "A". THE SPATIAL FORMS AND THE RHYTHMS AND *RITORNELLOS* ASSOCIATED W/ THEM ARE THEMSELVES BEARERS OF AN A-SIGNIFYING MEANING, WHICH I DISTINGUISH HERE FROM A FUNCTION OF SIGNIFICATION, IN THAT IT HAS THE ROLE OF BEING THE EXISTENTIAL SUPPORT OF A FOYER OF ENUNCIATION/UTTERANCE. ONE WILL NO LONGER BE ABLE TO SPEAK OF THE SUBJECT IN GENERAL AND OF A PERFECTLY INDIVIDUATED ENUNCIATION/UTTERANCE, BUT OF PARTIAL AND HETEROGENOUS COMPONENTS OF SUBJECTIVITY AND OF COLLECTIVE *AGENCEMENTS* WHICH IMPLY HUMAN MULTIPLICITIES, BUT ALSO ANIMAL, VEGETAL, MACHINIC, INCORPOREAL, AND INFRAPERSONAL BECOMINGS. ONE WILL ONLY BE ABLE TO SEPARATE TRANSVERSAL DIMENSIONS BTWN COMPONENTS OF PARTIAL SUBJECTIVATION, FOR EXAMPLE, BTWN A LIVED SPACE AND "LIVE" MUSIC – MADAME VERDURIN'S *SALON* AND THE *SONATE DE VINTEUIL* – IN SO FAR THAT ONE WILL HAVE UNDERLINED, ACCENTUATED, "DISCERNIBILISED" THE SPECIFIC TRAITS OF THE EXPRESSIVE MATTER OF EACH OF THESE TWO COMPONENTS. THUS THE TRANSVERSALITY OF "TIME REGAINED", THE OVERWHELMING RESONANCE THAT PERMITS THE PASSAGE FROM ONE UNIVERSE TO ANOTHER, WILL ALWAYS BE GIVEN, MOREOVER, LIKE A GIFT FROM GOD.

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EVERYTHING ALWAYS LEADS BACK TO THIS QUESTION OF FOYERS OF PARTIAL ENUNCIATION/UTTERANCE, OF THE HETEROGENESIS OF THE COMPONENTS AND OF THE PROCESS OF RESINGULARISATION. IT IS IN THIS DIRECTION THAT THE ARCHITECTS OF TODAY SHOULD TURN. THEY ARE OBLIGED TO TAKE SIDE, TO ENGAGE THEMSELVES (AS THEY USED TO SAY IN JEAN-PAUL SARTRE'S DAY) REGARDING THE TYPE OF SUBJECTIVITY THEY ARE CONCURRING TO CREATE. WILL THEY TAKE THE ROUTE OF A REINFORCED PRODUCTION OF A SUBJECTIVITY OF THE "GENERALIZED EQUIVALOR", OF A STANDARDIZED SUBJECTIVITY THAT EXTRACTS ITS VALUE FROM ITS STOCK PRICE ON THE MASS-MEDIA MARKET, OR WILL THEY GO AGAINST THE TIDE BY CONTRIBUTING TO A REAPPROPRIATION OF SUBJECTIVITY BY SUBJECT-GROUPS, CONCERNED W/ RE-SINGULARIZATION AND HETEROGENESIS? WILL THEY GO THE WAY OF INFANTILIZING CONSENSUS OR OF THE CREATIVE DISSENSUS? BUT CAN WE IMAGINE A PEDAGOGY OF SINGULARITY? ISN'T THERE A CONTRADICTION IN TERMS HERE? NO DOUBT THERE EXISTS THE POWER OF EXAMPLE OF DIFFERENCE. THIS IS HAPPENING SOMEWHAT IN JAPAN WHERE NUMEROUS YOUNG ARCHITECTS ASSAIL A FRENZIED ORIGINALITY. THE ESTHETIC COMPONENT BORN BY THE ARCHITECT AS A CREATOR CAN BECOME A PRIMORDIAL ELEMENT W/IN THE *AGENCEMENT* FROUGHT W/ A THOUSAND FUNCTIONAL, SOCIAL, ECONOMIC, MATERIAL, ENVIRONMENTAL CONSTRAINTS, AN *AGENCEMENT* THAT CONSTITUTES THE ARCHITECTURAL SUBJECT-OBJECT. HERE WE NOTICE THAT THE ETHICO-AESTHETIC PARADIGM IS DESTINED TO PASS TO THE FOREGROUND. THE SINGULARITY SOUGHT THROUGH ITS "PROJETATION" MUST NOT ONLY BE RECOGNIZED BUT MUST ALSO AFFIRM ITS AUTHENTICITY. IN NO CASE MUST THE ARCHITECT'S ROLE BE REDUCED TO THAT OF A BUILDING ENGINEER. THE FACT THAT THE CREATOR'S DESIRING-MACHINES ARE LOCATED IN A SORT OF CONTINUUM W/ OPINION-MACHINES, MATERIAL-MACHINES IN NO WAY IMPLIES THAT THEY ARE SUBMERGED IN THEM.

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THERE IS REASON THEN TO ASSOCIATE THIS RETURN TO AN ESTHETIC ASSUMPTION W/ AN ETHICO-POLITICAL RESPONSIBILITY OF A MORE GENERAL ORDER, A RESPONSIBILITY THAT CALLS FOR THE TAKING INTO ACCOUNT OF, IN HEART AND SOUL, MULTIPLE "OPTIONAL MATERIALS". THE ESSENTIAL PART OF THE ARCHITECT'S WORK RESIDES IN THE CHOICES HE IS LED TO MAKE. WHY LISTEN TO THE IMPERATIVES OF ONE COMPONENT MORE THAN also a new poetry, a new lifestyle. This "logic of chaos" asks that one takes the greatest account of situations in their singularity. It is a matter of entering in processes of re-singularisation and of irreversibilisation of time (9). In addition, it is a matter of constructing not only in the real but also in the possible, in function of the bifurcation that it can initiate; constructing by giving their chances to the virtual mutations which will lead the generations to come to live, feel and think differently than today, accounting for the immense

THE MACHINE IS NOT A METAPHOR – HETEROGENOUS TEMPORALISATION – THE TELECOMMUNICATION OF SUBJECTIVITY HAS NOTHING TO DO W/ THE OUTSIDE AND INSIDE OF TIME. THE URBAN OBJECT IS DETERRITORIALIZED. – BECOMING RECLAIMS SPACETIME. – THE ARCHITECTURAL *AGENCEMENT* HAS AN EQUIVALENT IN THE EXPLOSION OF PRICES. – POLITICS IN CONNECTION W/ THE PRODUCTION OF THE NEW AND THE SINGULAR. – CONTINUUM OF PRODUCTION OF SUBJECTIVITY. – THE PRODUCTION OF A CATALOGUE OF PARTIAL OBJECTS IS NOT THE PRODUCTION OF PRODUCTS. – BEYOND THE BANKRUPCY OF THE LOGIC OF THE FEELING OF ETERNITY, ANOTHER LOGIC IMPOSES ITSELF THAT @ THE SAME TIME DISORIENTS COMPLETELY AND PRODUCES RECOMPOSITIONS. – THE SUBJECTIVITY IN QUESTION HERE ENGENDERS ITS OWN TEMPORAL STRUCTURES. – AUTO MODELISATION INTO FAILURE, AUTOMODELISATION OF CHAOS.

mations that the future holds in store for them. I repeat, the invention of new materials should permit such a multiplication of the dimensions of design.

The modernist objective was that of a standard habitat, established on the basis of alleged "fundamental needs," determined once and for all. I am refering here to the dogma that constituted what has been called the "Athens Charter," in 1933, representing the synthesis of the work of the ICMA (International Congress of Modern Architecture) of which Le Corbusier gave a commented version ten years later, and which became the theoretical credo of several generations of urban planners.

This view of universalist modernism is definitively past. It is fascinating today to see how many young Japanese architects set ou not in the decadent way o "postmodernism," but in wh shall call the way of resingu sation. A certain return of aesthetic perspective, going against the grain of functionalism, seems certainly salutary.

The coefficients of creative liberty of which drawing and design are the carriers are called upon to play an essential role in the task of the architect and the urban planner. This factor manifests today its brilliant role in creators such as Shin Takamatsu, Toyo Ito, or groups like Team Zoo. But it is not a matter of, under the pretext of aesthetics to sink in an eclectism that would renounce all social vision! It is the socius which in all its complexity asks to be resingularised, reworked, reexperimented. The drawing is only one of the components of access to this complex object: it explores, and simultaneously generates, lines of virtuality which must find their compatibility with the game of constraints of the material, the context, the economic and urbanistic givens, etc. The polysemic, polyphonic artist which the architect and the urban planner must become works with a human matter which is not universal, with individual and collective projects which evolve with increasing rapidity and whose singularity – including aesthetic – has to be brought to light through genuine maieutics, implying in particular procedures of institutional analysis and exploration of collective formations of the unconscious. In these conditions, the drawing must be considered in its movement, in its dialectic. It is called upon to become a multidimensional cartography of the production of subjectivity of which the architect and the urban planner are the operators. The collective mentalities are changing and will change even more quickly tomorrow. The quality of production of this new subjectivity must become the premier finality/aim of human activities and as such it asks that the appropriate technologies be put at its service. Such a refocusing is not only the task of specialists but requires a mobilisation of all the components of the "Subjective City."

The savage nomadism of contemporary deterritorialisation, then, calls for, according to me, a "tranversalist" apprehension of subjectivity. I mean by that a capture that will endeavor to articulate points of singularity (for example, a particular configuration of the site or of the environment), specific existential dimensions (for example, space as seen by children or the handicapped, or by the mentally ill), virtual functional transformations (for example, changes in the program or pedagogical innovations), all of the above while affirming a style, an inspiration which will reveal the signature of a creator at the first glance. The architectural and urbanistic complexity will find its dialectic expression in a technology of the drawing – henceforth assisted by computers – which will not be closed upon itself but which will articulate itself to the ensemble of the *agencement* of enunciation which is its aim. The building and the city constitute types of objects which, in fact, have also a subjective function. These are "objectities" or if one prefers, partial "subjectities." These functions of partial subjectivation, which the urban space presences for us with, could not be abandoned to the hazards of the real estate market, of technocratic programmations and to the mediocre taste of consumers. All these factors are to be taken into consideration, but they have to stay active. They ask, through the intervention of the architects and the urban planner, to be elaborated and "interpreted" – in the way the conductor of an orchestra brings to life the musical phylums in a constantly innovative fashion. This partial subjectivation, for one part, will have a tendency to attach itself to the past, to cultural reminiscences, to reassuring redundancies, but for another part, it will await surprise elements, novelties in its ways of seeing, even though it implies being a little destabilized, disoriented. Such points of rupture, such foyers of resingularisation cannot be assumed through simple consensual and democratic procedures. It is, in fact, question of a transfer of the singularity of the artist creator of spaces to the collective subjectivity. Thus the architect and the urban planner find themselves stuck on the one hand between the chaotic nomadism of the uncontrolled urbanisation or only regulated by technocratic instances, and on the other hand between their own mental nomadism which manifests itself through their diagrammatic projectuality. This interaction between individual creativity and the multiple material and social constraints knows however a sanction of veracity: there exists, in effect, a traversing of the threshold after which the architectural object and the urbanistic object acquire their own consistency of subjective enunciator. It works or it doesn't work; it becomes alive or it stays dead! The complexity of the position of the architect and of the urban planner is extreme but fascinating as soon as they take into account their aesthetic, ethical and political responsibilities. Submerged in the consensus of the democratic City, it belongs to them to pilot by their drawing and design, by their drawing out decisive bifurcations of the destiny of the Subjective City. Either humanity, through them, will reinvent its urban becoming, or it will be condemned to perish under the weight of its own immobilism which threatens today to render it impotent in the face of the extraordinary challenges to which history confronts it.

ANOTHER'S? A CERTAIN MARGIN OF MANEUVER IS AVAILABLE TO HIM; BUT HE ALSO ENCOUNTERS CERTAIN THRESHOLDS NOT TO BE CROSSED, FOR FEAR OF LOSING THE EXISTENTIAL CONSISTENCY OF HIS WORK, ITS POTENTIAL POWER OF ENUNCIATION/UTTERANCE. THERE ARE COMPROMISES W/ PROMOTERS, W/ ENGINEERS, W/ FUNCTIONALITY, EVEN W/ THE PREVAILING TASTES OF THE DAY. BUT ALSO NECESSITY OF AN AUTO-AFFIRMATION OF HIS OWN CHOICE WHEN THE ESTHETIC COMPLETION IS CALLED INTO QUESTION.

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MANY FACTORS IN THE CURRENT EVOLUTION LEAD TO THE LOSS OF ARCHITECTURE'S ESTHETIC SPECIFICITY. THROUGH THIS PROBLEM A MUCH LARGER QUESTION IS POSED: IS IT LEGITIMATE OR NOT THAT AN AUTONOMISED ESTHETIC DIMENSION AFFIRM ITSELF W/IN THE URBAN FABRIC? THE SAME QUESTION OF AN ETHICO-POLITICAL REFINALIZATION IS FOUND @ ALL LEVELS OF HUMAN ACTIVITY. LACKING SUFFICIENT CONSIDERATION OF THE DIMENSIONS OF ENVIRONMENTAL ECOLOGY, SOCIAL ECOLOGY AND MENTAL ECOLOGY – THAT I HAVE GROUPED UNDER THE GENERAL RUBRIC OF "ECOSOPHY" – TO WHICH ITS ETYMOLOGY: *OIKOS*, THE DWELLING/DOMICILE, QUITE NATURALLY LEADS US. THE VALORIZATION OF HUMAN ACTIVITIES CAN NO LONGER BE FOUNDED UNIVOCALLY ON THE QUANTITY OF WORK INCORPORATED IN THE PRODUCTION OF MATERIAL GOODS. THE PRODUCTION OF HUMAN AND MACHINIC SUBJECTIVITY IS CALLED TO SUPERSEDE THE MARKET ECONOMY FOUNDED ON PROFIT, EXCHANGE-VALUE, THE SYSTEM OF PRICES, THE CONFLICTS AND STRUGGLES OF INTEREST.

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THE REDEFINITION OF THE RAPPORTS BTWN THE BUILT SPACE, THE EXISTENTIAL TERRITORIES OF HUMANITY (BUT ALSO OF ANIMALITY, VEGETABLE SPECIES AND INCORPOREAL VALUES AND OF MACHINIC SYSTEMS) WILL BECOME ONE OF THE PRINCIPAL STAKES OF POLITICAL REPOLARIZATION WHICH WILL SUCCEED TO THE COLLAPSE OF THE LEFT-RIGHT AXIS BTWN CONSERVATIVES AND PROGRESSIVES. IT WILL NO LONGER ONLY BE A QUESTION, HERE, OF THE QUALITY OF LIFE BUT OF THE FUTURE OF LIFE, AS SUCH , IN ITS RAPPORT TO THE BIOSPHERE.

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THE INFORMATIC REVOLUTIONS, ROBOTICS, TELEMATICS, AND BIOLOGICAL ENGINEERING ARE LEADING TO THE CREATION OF A GREATER AVAILABILITY OF HUMAN ACTIVITY TO THE DETRIMENT OF TRADITIONAL SALARIED WORK, AS THE MACHINE TAKES OVER THE MOST UNSATISFYING AND REPETITIVE TASKS. THE QUESTION IS NOT WHETHER THIS NEW AVAILABILITY WILL RESULT IN A GROWING MASS OF UNEMPLOYED AND SOCIALLY DEPENDENT, BUT WHETHER IT CAN BE CONVERTED INTO AN ACTIVE PRODUCTION OF INDIVIDUAL AND COLLECTIVE SUBJECTIVITY RELATIVE TO THE BODY, TO LIVED SPACE, TO TIME, TO EXISTENTIAL BECOMINGS, COMING FROM UNDER/RELIFTING ETHICO-ESTHETIC PARADIGMS. AND FROM THIS POINT OF VIEW, I REPEAT, THE CHOICES OF ARCHITECTURE AND URBAN STUDIES WILL POSE THEMSELVES W/ A PARTICULAR ACUTENESS, @ A PARTICULARLY SENSITIVE CROSSROADS.

1. Daniel Stern, *The interpersonal world of the infant* (New York: Basic Books, 1985).
2. Augustin Berque, *Vivre l'espace au Japon* (Paris: PUF).
3. Paris: Ed. Armand Colin, 1966.
4. *La cité à travers l'histoire*, trad. C. and G. Durand (Paris 1961).
5. Paris: Le Seuil, 1989.
6. Louis Roussel, *"L'avenir de la famille," La recherche* 214 (Octobre 1989) Paris.
7. Cf. Report of the Mission Française du plan urbain à Moscou, Ministère de l'équipement et du logement, 64 Rue de la Fédération, 75015 Paris (reported by Anne Querrien).
8. James Gleick, *La théorie du chaos* (Paris: Albin Michel, 1989).
9. Ilya Prigogine and Isabelle Stengers, *Entre le temps et l'étenité* (Paris: Ed. Fayard, 1988).

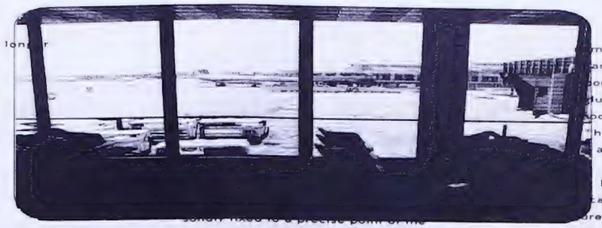
The contemporary human being is fundamentally

DRAWING
CITIES
NOMADS

DETERRITORIALIZED.

122G5 FELIX GUATTARI (EXAHRAZTAN & HEGHNAR ZEITLIAN TRANSLATION)
BARRY DECK (DESIGN) SPACE & CORPOREITY NOMADS, CITY, DRAWINGS

Space ampers- AND Corporeity



By that I mean that his originary ethological territories – body, clan, village, cult, corporation... are no lon[ger]

[nomadism. Young men] ambulating along the boulevard a walkman glued to their ears, are hooked on *ritornellos* that [have been produced] away, far away from their native lands. Native lands – what [can this want to mean?] [purely] not the site where their ancestors lie, or where they were born and where they will have to die! They no longer have ancestors: They landed here not knowing why and will likewise disappear! They have a few computerized numbers that belong to them and that home them into a predetermined socio professional trajectory whether it be in the position of the welfare receipient or the privileged. There is nothing to regret, the world moves in every which way, men and women cross the planet every which way, through interposed images and sounds, or directly through the displacement of their own person.

But let us immediately pick up the paradox. Everything circulates: the types of music, the advertising slogans, the tourists, the computer viruses, the industrial subsidiaries and, at the same time, everything seems to freeze, to be stationary, as the differences fade between things, between human beings and facts. Everything has become interchangeable, equivalent within standardized spaces. The tourists, for example, travel virtually motionless, herded in the same types of airline cabins, pullmans, hotel rooms, and seeing ride before their eyes landscapes that they already have encountered a hundred times on their television screens or on touristic brochures. Thus subjectivity has come to find itself threatened by paralysis. So as to not sink into these sorts of drugs that render subjectivity passive – I refer here to all the drugs: heroin, crack, neuroleptics, sleeping pills, as well as television, alcohol, the star system in sports, variety shows... Will people be able to reconnect with their native lands? it is evidently impossible! The native lands are definitively lost. But what they can hope for is to reconstitute a particular rapport to the cosmos and to life, it is to "recompose themselves" in their individual and collective singularity. Each individual's life is unique. Birth, death, desire, love, the relation to time, to the elements, to the animate and inanimate forms are, to a purified glance, new, extraordinary, miraculous. This subjectivity at the state of birth – what the American psychoanalyst Daniel Stern calls: "the emerging self" (1) – it belongs to us to re-engender it constantly. It is no longer question here of a "celestial Jerusalem," like that of the Apocalypse, but rather of the restoration of a "Subjective City" that engages the most singular levels of the individual as well as the most collective levels. Indeed, this concerns the entire future of the planet and the biosphere. To resingularise the finalities/aims of human activity, to make it reconquer an existential nomadism as intense as that of the Pre-Columbian Native Americans!

To disengage ourselves from a false nomadism that in reality keeps us stagnant, in the void of a bloodless modernity, in order to accede the genuine errances/wanderings of desire, to the techno-scientific, urban, aesthetic and machinic deterritorialisations which, anyway, make up the environment we live in. How to inflect the collective destiny in a less serial sense to employ a term dear to Jean-Paul Sartre? Everything will depend on the collective refinalization/retargeting of human activities and undoubtedly in the first instance on their built spaces. But what will the urban mentalities of the future be like? To ask the questions is already a pleonasm insofar as the future of humanity seems to be inseparable from urban becoming. In fact, futurologists predict that in the decades to come, about 80% of the world population will live in urban agglomerations. In addition, the remaining 20% of the world population that "escapes" the urban habitat will nevertheless be tributary to it through a multitude of technical and civilisational links. In other words, it is the very distinction between city and nature that will tend to blur, the subsisting "natural" territories being dependent, for a large part, on programmation in order to manage spaces for leisure, sports, tourism and ecological reserves.

In fact, nature will be entitled to the same permanent care as the urban environment. The fate of one and the other being linked to the preservation of the human biosphere on which weigh very grave menaces. Geoclimactic modifications in consequence to the increase of carbon dioxide in the atmosphere and the destruction of the stratospheric ozone layer will have a heating effect on the earth, or "greenhouse effect," which will cause the glaciers to melt and to flood numerous present coastlines. One may consider that in the future, a collective consciousness will have to emerge and take hold which will cause the urban mentalities to concern themselves increasingly with the destiny of the whole of humanity on the planet.

Let us remark that this tendency of cities towards hegemonic power is not new! Since high antiquity great cities have exerted their power over the hinterland, over barbarian nations, and nomadic ethnies (for example, within and beyond the limits *["limes"]* of the Roman Empire). However, during these eras the distinctions between the urban civilisation and the non-urban world remained generally very significant, often related to religious and political oppositions. In his book *To live within Japanese space*, Augustin Berque finely illustrates the cultural tendency of traditional Japan to simultaneously stray from "the profound forest, from its illusions" and from all overseas adventures (2). But the times have certainly changed: Japanese mountain climbers have become great explorers of the Himalaya and Japan's economic and cultural influence is felt throughout the planet.

Over the course of history one could not

WHEN CONSIDERED BY DISCIPLINES SUCH AS ARCHITECTURE AND MEDECINE, SPACE AND THE BODY ARE GRASPED ACCORDING TO DISTINCT AND AUTONOMOUS CATEGORIES. IT IS FROM A COMPLETELY OTHER POINT OF VIEW THAT I WISH TO PUT THEM IN RELATION: THAT OF THEIR *AGENCEMENT* OF UTTERANCE/ENUNCIATION.

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THE PHENOMENOLOGICAL APPROACH TO SPACE AND THE LIVED BODY MAKES APPEAR THEIR INSEPARABLE NATURE. FOR EXAMPLE, IN SLEEP AND DREAMS, THE FANTASMED BODY ENTERS INTO COINCIDENCE W/ THE DIFFERENT MODALITIES OF SPATIAL SEMIOTIZATION THAT I PUT INTO WORK.

THE BODY'S FOLDING UPON ITSELF ACCOMPANIES ITSELF BY AN UNFOLDING OF IMAGINARY SPACES. RIDING IN A CAR MY ASPIRATION FOR THE FRONTAL SPACE FORWARD CORRESPONDS TO A BRACKETING OF MY CORPOREAL *SCHEMA*, SETTING ASIDE SIGHT AND BODY PARTS THAT ARE POSITIONED IN CYBERNETIC SUBSERVIENCE TO THE AUTOMOBILE MACHINE AND THE SIGNALISATION SYSTEMS EMITTED BY THE HIGHWAY ENVIRONMENT. @ THE MOVIES, THE BODY IS RADICALLY ABSORBED BY THE FILMIC SPACE W/ A QUASI-HYPNOTIC RELATIONSHIP. DURING THE READING OF A WRITTEN TEXT, THE TRACES *(TRACÉ)* OF THE PHONEMATIC/PHONETIC ARTICULATION DISCONTINUOUSLY LIBERATES ITS SIGNIFICATIVE SEQUENCES OF MONEMATIC/MORPHEMIC ARTICULATION. HERE STILL ANOTHER *AGENCEMENT* OF UTTERANCE/ENUNCIATION ENTAILS OTHER MODALITIES OF SPATIALIZATION AND CORPOREITY. THE SPACE OF WRITING IS W/OUT DOUBT ONE OF THE MOST MYSTERIOUS THAT OFFERS ITSELF TO US, AND THE BODY'S POSTURE, RESPIRATORY AND CARDIAC RHYTHMS, AND HUMORAL DISCHARGES INTERFERE GREATLY. AS MANY SPACES, THEN, AS THERE ARE MODES OF SEMIOTIZATION AND SUBJECTIVATION.

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BUT WE MUST NOT CONTENT OURSELVES W/ THIS FIRST ASPECT OF DIACHRONIC DIVERSIFICATION. THERE ALSO EXISTS, @ EVERY INSTANT OF SIGHTING, HERE AND NOW A SYNCHRONIC "FOLIATION" OF HETEROGENOUS SPACES. TO PICK UP ON THE PRECEDING EXAMPLES, I CAN @ THE SAME TIME

speak of a rapport between the city and the countryside. Cities interfere in all domains of civilisation. Thus from the 16th century onwards there has been a genuine proliferation of models of cities, in correlation to the emergence of the processes of urbanisation and of collective equipment of big capitalistic national entities. As the historian Fernand Braudel remarks, this diversification of cities is such that one cannot establish a typology for them, unless one uses a combinatory that puts into play heterogenous factors which – excluding questions of size and rank – refer to the functions of Collective Equipment in the very broad sense that we confer to them here. Let us consider, for example, along with this author, the cities of Spain which he studies in his work: *The Mediterranean and the Mediterranean World* (3). One could say that Granada and Madrid were bureaucratic cities; Toledo, Burgos and Seville were equally bureaucratic, of annuity and crafts-oriented, Cordoba and Segovia were industrial and capitalist cities, Cuenca industrial but crafts-oriented, Salamanca and Jerz were agricultural cities, Guadalajura was a clerical city... But one may find still other cities that were rather military, sheep-raising, agricultural, maritime, academic... Finally, the only way to hold all these cities in the same capitalistic ensemble, without fragmenting them into a multitude of autonomous and antagonistic cities, is then to consider them to the extent that they spring from the same network of the Collective Equipment of a national territory.

In our time, it is no longer only on the national level, but on the international level as well that the cities constitute the connective tissue of such a network which tends to control the whole of human activities. It is again Fernand Braudel who described the types of historical migrations which these capitals (of what he terms the "world-economy") have known and which have successively conferred economic and cultural preponderance to cities such as Venice in the middle of the 14th century, Antwerp at the beginning of the 16th century, Genoa in the middle of the 16th century, Amsterdam at the beginning of the 18th century, London from the end of the 18th century onwards... According to this author, the capitalistic markets were deployed in concentric zones beginning from cities which held the economic keys which in turn allowed them to capture the essential part of surplus values, while the zones towards their periphery tended towards a kind of zero degree, with the price levels achieving their peak, correlatively to a lethargy of exchanges. It is this situation of concentration of capitalistic power in a single metropolis – defined as a "world-city" by Fernand Braudel – that is thoroughly modified beginning from the last third of the 20th century. From then onwards, in fact, a capital dominating the world economy no longer exists. There is instead an "archipelago of cities," or even, more precisely, sub-ensembles of big cities, connected by telematic means and a great diversity of communication media. One might say that the world-city of contemporary capitalism has been deterritorialized, that its various components have been scattered over the surface of a multipolar urban rhizome weaving across and growing tightly into the planet.

This globalisation of t

division of productive forces and capitalistic powers is not at all synonymous with a homogeneisation of the market, far from it. But its non-egalitarian differences no longer pass between a center and its periphery, but rather between technologically and in particular informatically overequipped urban chainlinks and immense residential zones of the middle class and the poor. It is characteristic, in New York for instance, to see the coexistence of one of the high sites of international finance, at the tip of Manhattan, with zones of genuine underdevelopment at Harlem and in the South Bronx, not to mention the streets and the parks swarming with more than 300,000 homeless and nearly one million people housed in overcrowded locales. One may find this kind of disparity in Japan as well, in Tokyo between Shinjuku and a cursed zone, often voluntarily ignored, like that of Sanya, or in Osaka with the neighborhood of Kamagasaki. Homothetically, in some very poor cities of the Third World where millions of people are crammed in immense shantytowns, one can find highly developed urban centers, kinds of entrenched camps of social formations dominating the power structure, tied by a thousand threads to what one might call the international capitalist intelligentsia – whithin which it is evidently proper to include the class of privileged bureaucrats as well, the omenklatura," which s developed in those untries that pretend be socialist. The e of planetary urban- on appears marked ious traits, some of by the way, pull the e in contradictory directions:

orcement of gigan- ymous to an exten- n on-gluing of internal and external communications and to a rise in pollution which will rapidly attain absolutely intolerable thresholds;

– a kind of condensing/retraction due to the fact of the development of means of high speed transportation and the intensification of telecommunication means;

– a reinforcement of the global inequalities between the urban zones of rich countries and those of poor countries, and an even more marked accentuation of the disparities within the same cities between rich and poor neighborhoods, which will exacerbate the problems created by delinquency and the maintenance of the security of individuals and property;

– a tendency towards the settlement of poor populations in semi-urban ghettos which will, in fact, transform certain zones and certain countries into concentration camps of sorts, or camps of residence under surveillance (with control at the frontiers, control at the airports, limi-

FIND MYSELF SWEPT FORWARD/ASPIRATED BY THE ESCAPE POINT OF THE ROAD TRAFFIC AND DEPLOY A SPACE OF DAY-DREAMING OR LET MYSELF BE SUBMERGED BY A MUSICAL SPACE. IN OTHER CIRCUMSTANCES A LANDSCAPE OR A PAINTING CAN SIMULTANEOUSLY TAKE ON A STRUCTURAL CONSISTENCY OF AESTHETIC CHARACTER AND QUESTION ME, LOOK ME RIGHT IN THE EYES FROM AN ETHICAL AND AFFECTIVE POINT OF VIEW THAT SUBMERGES ALL SPATIAL DISCURSIVITY.

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LET US CONSIDER A PERSONAL EXAMPLE. ONE DAY AS I WAS WALKING w/ A GROUP OF FRIENDS ON A MAIN ROAD OF SAO PAULO, I FELT MYSELF SUMMONED, WHILE CROSSING @ A ROAD-POINT, BY AN UNLOCALIZABLE SPEAKER. ONE OF THE CHARACTERISTICS OF THIS CITY, WHICH SEEMS STRANGE TO ME IN MANY RESPECTS, CONSISTS IN THAT ITS ROAD INTERSECTIONS AND INTERCHANGES OCCUR ON LEVELS SEPARATED @ VERY GREAT HEIGHTS. AS MY SIGHT WAS CARRIED DOWN UPON DENSE TRAFFIC MOVING STRAIGHT TOWARD AN INFINITE GRAYNESS, AN INTENSE IMPRESSION, FLEETING AND UNDEFINABLE, BRUSQUELY SEIZED ME. I THEN ASKED MY FRIENDS TO CONTINUE THEIR PROMENADE w/OUT ME AND, LIKE IN ECHO OF PROUST'S FIXATION OVER HIS "PREGNANT MOMENTS", (THE TASTE OF THE *MADELEINE*, THE DANCE OF THE CHURCH STEEPLES @ MARTINVILLE, VINTEUIL'S SHORT MUSICAL PHRASE, THE LOOSE COBBLESTONE IN THE COURTYARD OF THE HOTEL DE GUERMANTES...). I STILTED STRIVING TO CLARIFY WHAT HAD JUST HAPPENED TO ME. @ THE END OF SOME TIME THE ANSWER CAME TO ME AS IF FROM ITSELF, SOMETHING FROM MY EARLY CHILDHOOD WAS SPEAKING TO ME FROM THE HEART OF THIS DESOLATE LANDSCAPE, SOMETHING OF A PRINCIPALLY PERCEPTIVE ORDER. THERE WAS, IN FACT, A HOMOTHETIC RELATION BTWN A VERY OLD PERCEPTION - PERHAPS OF THE PONT CARDINET SPANNNING INTO NUMEROUS LINES OF RAILROAD TRACK THAT SHOOT INTO THE SAINT-LAZARE TRAIN STATION - AND THE PRESENT PERCEPTION. THE SAME FEELING OF BEING LIFTED AND OVERHANG REPRODUCED ITSELF. BUT, IN REALITY, THE PONT CARDINET IS OF ORDINARY HEIGHT. IT IS ONLY IN MY CHILDHOOD PERCEPTION THAT I HAD BEEN CONFRONTED BY THIS DISMEASURED HEIGHT WHICH HAD JUST RECONSTITUTED ITSELF ON THE BRIDGE @ SAO PAULO. EVERYWHERE ELSE, WHEN THIS EXAGERATION OF HEIGHT WAS NOT REITERATED, THE COMPLEX AFFECT OF CHILDHOOD ASSOCIATED w/ IT COULD NOT BE DECLENCHED.

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THIS EXAMPLE SHOWS US THAT ACTUAL PERCEPTIONS OF SPACE CAN BE "DOUBLED" BY ANTERIOR PERCEPTIONS, w/OUT LIEU OF HAVING TO SPEAK OF REPRESSION OR CONFLICT BTWN PREESTABLISHED REPRESENTATIONS SINCE THE

SEMIOTIZATION OF THE CHI
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THE CREATION *EX NIHILO* O
IMPRESSION OF POETIC
CHARACTER.

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THE AMERICAN PSYCHOANAL
AND ETHOLOGIST, DANIEL STE
IN HIS BOOK, *THE IMPERSON*
WORLD OF THE INFANT (1) HAS ELABORATED AN INNOVATIVE CONCEPTION OF THE SELF THAT CAN SHED SOME LIGHT ON THE POLYPHONIC CHARACTER OF SUBJECTIVITY. HE DESCRIBES, IN THE INFANT UP TO TWO YEARS, FOUR STRATIFICATIONS OF THE SELF:

FROM BIRTH TO TWO MONTHS: THE SENSE OF AN EMERGENT SELF;

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FROM TWO TO THREE MONTHS TO SEVEN TO NINE MONTHS: THE SENSE OF A CORE SELF;

•

FROM SEVEN TO NINE MONTHS TO FIFTEEN MONTHS: THE SENSE OF A SUBJECTIVE SELF;

•

tation of immigration, expulsion of illegal aliens);
– an inverse tendency toward urban nomadism:
. daily nomadism linked to the distance between the workplace and the residence;
. nomadism of leisure and of vacation;
. authorized or clandestine nomadism at the frontiers, as for instance between Alsace and Germany or between Los Angeles, San Diego and Mexico;
. nomadism between countries of the Third World and developed countries;
. nomadism between Eastern and Western countries (for instance from what was East to what was West Germany, or that of the the Soviet jews toward the United States and Israel).

One can think that in the future the movements of centrality, of territorial settlement and of nomadism will become increasingly difficult to control and will become the sources of inter-ethnic frictions of accrued violence (this reveals itself with great acuteness within what must be indeed called: the Soviet Empire).

– constitution of urban sub-ensembles centered on one or several categories of the population of foreign origin. (For example in the United States: Chinese neighborhoods, Porto-Rican neighborhoods, Chicano, African-American, etc...)

In what measure will the political authorities be able to manage these different factors? It is very difficult to predict that today. Certain situations, like that of Mexico City, which in a few years will attain a population of 40 million and a record level of pollution and overcrowding, seem truly catastrophic. In other regions of the world, as in Japan, one might hope that a collective awareness, backed up by enormous financial means will enable them to extricate themselves from the dead-end which traces itself for the future if nothing is undertaken to prevent it. In fact, the answer to these questions largely overflows the simple frame of urbanism and implicates the mobilization of other sociopolitical, ecological and ethical aspects.

Until now we have only evoked the economic and demographic aspects of the phenomenon of urban globalisation. But the problems are just as important in the domains of education, public health, culture... The cities are immense machines – "megamachines," in the words of Lewis Mumford (4) – productive of individual and collective subjectivity. What counts, with today's cities is less their aspects of infrastructure, of communication and services than the fact that they engender, by means of material and immaterial equipments, the human existence under all the aspects in which one might want to consider it.

Hence the pivotal importance of a collaboration, of a transdisciplinarity between the urbanists, the architects and all the other disciplines in the social sciences, the humanities, ecology, etc... The urbanistic drama that is outlined on the horizon in this end of millenium is only one aspect of a more fundamental crisis puts into question the very future of the human race on this planet. Without a radical reorientation of the means and in particular of the finalities/aims of the production, the whole biosphere will be thrown off balance and will evolve into a state of total incompatibility with human life, and, by the way, more generally with every form of animal and vegetal life.

This reorientation urgently implies a curbing of industrialization, all too particularly chemical and energetic (industrialization), a limitation of automobile circulation or the invention of non-polluting means of transportation, the stopping of large scale deforestation... Truly, it is a whole spirit of economic competition between enterprises and nations that has to be reconsidered.

The present ecological awareness still comprises only a minority of the public opinion, even though the mass media have started to become enough conscious of these questions as the risks become more precise. But we are still far from a collective operational will capable of seizing the problems head on and of pulling in its stride the political and economic authorities in power. There is, though, a sort of speed race between the collective human conscience, the survival instinct of humanity and a horizon of catastrophe and termination of the human world within the deadline of a few decades! A perspective that renders our epoch very disquieting and at the same time fascinating, since the ethico-political factors assume an intensity more than they ever had before.

I could not overemphasize that the ecological awareness to come should not limit itself to the preocupation with environmental factors, such as the atmospheric pollution, the consequences of global warming, the extinction of living species, but it should also extend to ecological devastations in the social and mental domain. Without a transformation of mentalities and collective habits, there will be only illusory measures related to the material environment. The Japanese are perhaps less sensitive to this aspect of things since their technological revolution was accompanied by a certain conservatism in their ways of being and thinking. But it is also true that there lingers, in Japan as elsewhere, considerable psychological and social problems concerning in particular:
– the condition of women;
– the minorities banned from society (like the Burakumin, the Ainous);
– the condition of children in the educational system;
– the condition of the elderly...

One should describe here the feeling of solitude, of rejection, of existential void that pervades the European countries and the United States. Millions of unemployed, millions of welfare recipients lead desperate lives within societies whose only finalities/aims are the production of material goods or standardized cultural goods, which do not permit the flourishing and the development of the human

continued on page 118G1

AFTER FIFTEEN MONTHS: THE SENSE OF A VERBAL SELF.

I WOULD LIKE TO UNDERLINE THAT EACH OF THESE COMPONENTS OF THE SELF, ONCE HAVING APPEARED, CONTINUES TO EXIST PARALLELY w/ THE OTHERS AND IS SUSCEPTIBLE OF RERISING TO THE SURFACE, TO THE FOREGROUND OF SUBJECTIVITY, ACCORDING TO THE CIRCUMSTANCES. DANIEL STERN THUS REJECTS DIACHRONIC PSYCHOGENESES OF THE PSYCHOANALYTIC-STAGE TYPE - ORAL STAGE, ANAL STAGE, GENITAL STAGE, LATENCY PERIOD... - WHERE BACKWARD TURNS WERE SYNONYMOUS w/ ARCHAIC FIXATION AND REGRESSION. HERE FROM NOW ON, THERE IS TRULY POLYPHONY OF SUBJECTIVE FORMATIONS.

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DANIEL STERN DOES NOT PURSUE HIS INVESTIGATION BEYOND THE AGE OF TWO YEARS, BUT ONE COULD CERTAINLY ENVISION THE ULTERIOR APPEARENCE OF:

A SCRIPTURAL SELF (CORRELATIVE WITH THE CHILD'S ENTRY TO SCHOOL),

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A PUBERTAL SELF, ETC...

THE "PREGNANT MOMENT" THAT SURGED FOR ME ON THE BRIDGE OF SAO PAULO SEEMS TO ME TO CORRESPOND TO A REENACTMENT OF EMERGENT SELF, w/ ITS MOVING FEELING OF PRIMAL DISCOVERY OF THE WORLD AND, MOREOVER, w/ A TOPICAL REORGANISATION OF THE OTHER MODALITIES OF SELF. THE CORE SELF RELATING TO THE STAGE WHEN THE BODY TAKES ON CONSISTENCY IS AS PETRIFIED, AT THE LIMIT OF PSYCHOTIC CATATONY, WHEREAS THE THIRD DOMAIN OF INTERPERSONAL INTERSUBJECTIVE LINK MOBILIZES WHAT DANIEL STERN CALLS AN "EVOKED COMPANION", WHO DOES NOT FUNCTION, AS STERN UNDERLINES, AS A MEANS TO RECALL A REAL AND PAST EVENT, BUT AS AN ACTIVE EXEMPLAR OF THE EVENTS RELATED TO THE CONSIDERED PERIOD. IN FACT, THIS "EVOKED COMPANION" SENDS OFF TO GENERALIZED REPRESENTATIONS OF INTERACTION WHICH ARE NOT DIRECTLY APPREHENDABLE BY DINT OF THEIR NEUTRAL CHARACTER OF ABSTRACT ENTITY (2). THIS IDEA OF AN ABSTRACT AFFECT SEEMS CAPITAL TO ME. IT IS NOT BECAUSE THE AFFECT GIVES ITSELF IN A GLOBAL MANNER THAT IT IS COMPOSED OF A RAW PULSIONAL MATTER. IT IS ALSO THROUGH THIS TYPE OF AFFECT THAT, WHILE LISTENING TO A MUSICAL PHRASE FROM DEBUSSY, OR @ THE SIGHT OF A FUTURIST POSTER, UNIVERSES OF EXTREME COMPLEXITY APPEAR. ON THE BRIDGE OF SAO PAULO IT IS A WHOLE WORLD OF CHILDHOOD THAT COMES TO LIFE. THE EVOKED COMPANION HERE IS THE MOTHER WHO MOVES AWAY FROM ME, EXPLAINING THAT SHE IS LEAVING ME ALONE FOR A MOMENT, THAT SHE IS GOING TO COME BACK, AN AFFECTIVE INTENSITY RELAYED BY MY PROMENADE COMPANIONS WHO, TOO, ABANDON ME TO THE FOREIGN CITY. AS FOR THE VERBAL SELF, IT CONSISTS IN PHRASING AN EVENT ESSENTIALLY EXPERIENCED DURING PRE-LINGUISTIC CHILDHOOD.

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THIS EXPERIENCE OF SUBJECTIVATION OF SPACE PRESENTS A CHARACTER OF EXCEPTION ONLY IN SO FAR AS IT HAS REVEALED A PSYCHIC RIFT, PROVIDING A GLIMPSE, IN A QUASI-PEDAGOGICAL WAY, OF THE STRATIFICATION OF THE SELF. BUT ANY OTHER LIVED SPACE WOULD ALSO ENGAGE SUCH SYNCHRONIC AGGLOMERATES OF THE PSYCHE THAT ALONE THE POETIC WORK OF DELIRIOUS EXPERIENCE, OR THE PASSIONAL EXPLOSION CAN BRING TO LIGHT. IN THIS MANNER CERTAIN PSYCHOTICS FIND THEMSELVES HARASSED BY VOICES FROM ALL POINTS IN SPACE, VOICES THAT INTERPELLATE THEM, OFTEN TO INSULT THEM.

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DOES ARCHITECTURE HAVE SOMETHING TO DO w/ THIS DIACHRONY AND POLYPHONY OF SPACES? WOULD THE DEVELOPED/CONSTRUCTED DOMAIN ALWAYS BE UNIVOCAL, w/ A ONE-WAY MEANING? EVIDENTLY ANY CONSTRUCTION IS ALWAYS OVERDETERMINED IF ONLY BY A STYLE, EVEN IF THIS STYLE SHINES BY ITS ABSENCE. AS WITTGENSTEIN SAYS, "EVERYTHING IS FOUND, SO TO SPEAK, IN A SPACE OF POSSIBILITY". LET US TAKE, FOR EXAMPLE, THE TEXTURE OF THE MATERIALS AND THE SPATIAL DEVICES OF WHAT IS CONVENTIONALLY CALLED "THE MIDDLE AGES". THEY ARE ALWAYS BEARERS OF AN AURA OF MYSTERY AS IF THEIR VERY BASE IN THE GROUND IRRIGATED THEM w/ A SECRET POWER. A WITCH OR AN ALCHEMIST HAS CONTINUED WORKING, HERE, IN HIDING SINCE TIME IMMEMORIAL. ON THE CONTRARY, THE EXTRAORDINARY CONSTRUCTIONS OF A SHIN TAKAMATSU SEND US TO A WORLD OF SCIENCE FICTION DESPITE THEIR MECHANICAL NATURE THAT IS "OUTDATED" BECAUSE FIXED ON THE FUTURIST

continued on page 118G1

Section

Section B

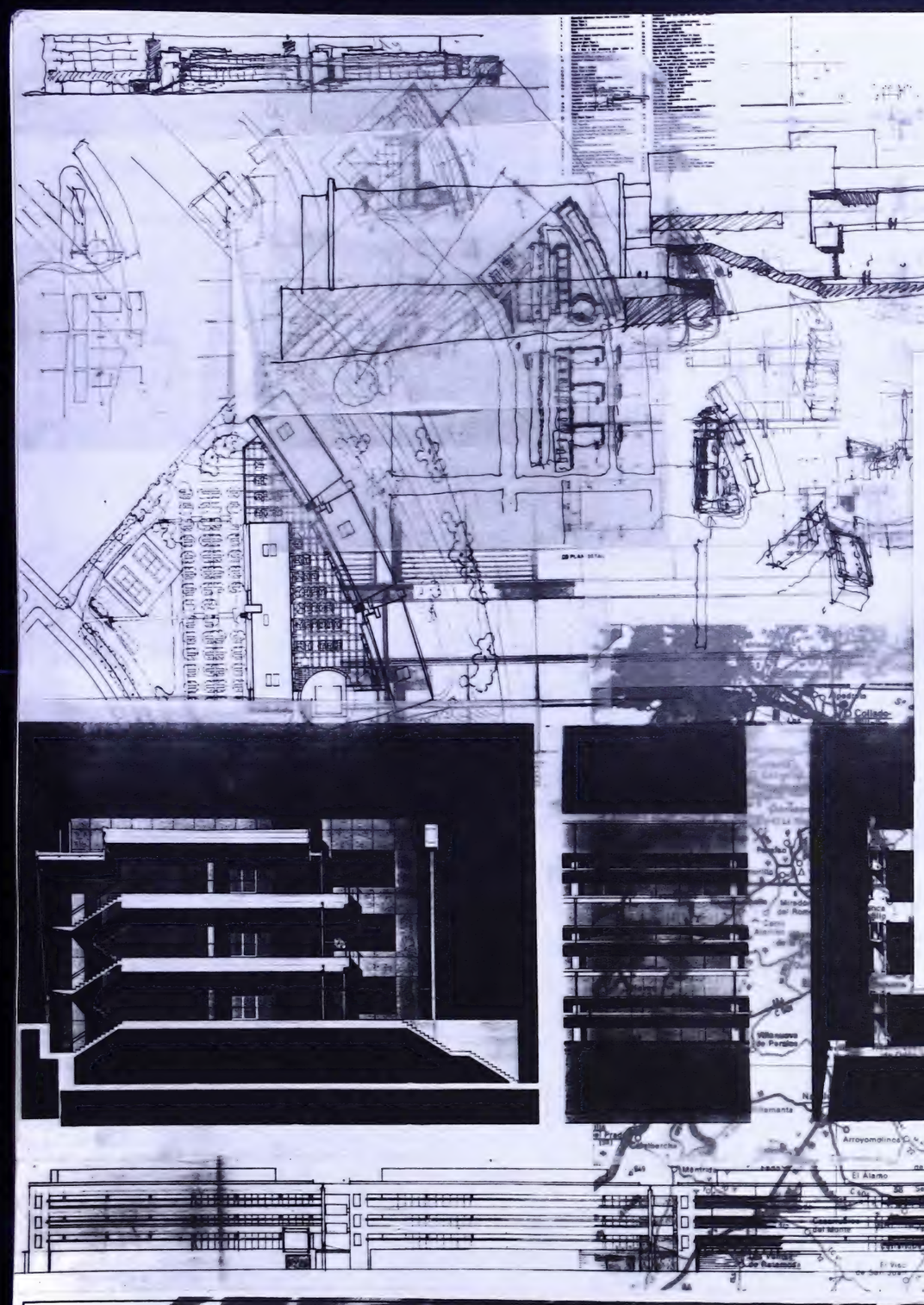
Level 10

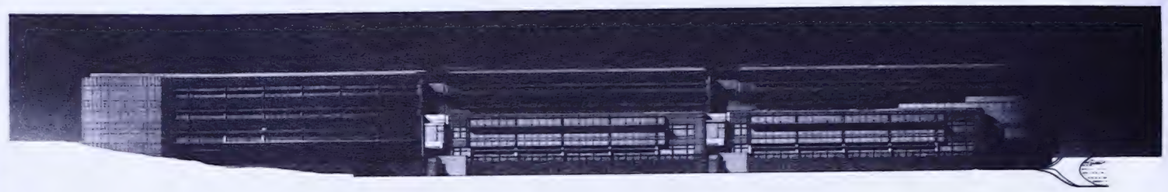
Common lobby

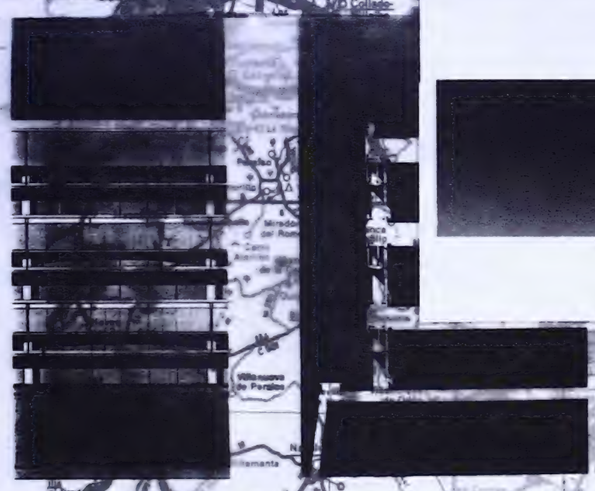
Plan

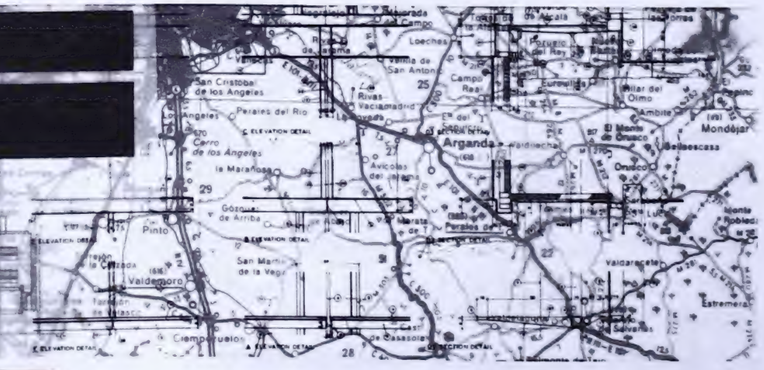
126E/M1 DAVID EPSTEIN/JEFF DIMARZIO/SKIDMORE OWINGS & MERRILL/LOS ANGELES
INTERNATIONAL FORUM TOKYO

127E/M2 DAVID EPSTEIN/JEFF DIMARZIO SKIDMORE OWINGS & MERRILL/LOS ANGELES
BANK TOWER TAIPE









128E/M3 DAVID EPSTEIN/JEFF DINKELOO/SKIDMORE OWINGS & MERRILL/LOS ANGELES
OFFICE BUILDING MIDRISE

windows

WINDOWS:OF VULNERABILITY (... excerpts) By Thomas Keenan "... (and does a window form part of the inside of a building or not? ...)"Jacques Derrida

1.0 "Loos asserted to me one day: 'A cultivated man does not look out of the window; his window is made of frosted glass; it is there only to give light, not to let the gaze pass through.'"(Le Corbusier, cited by Beatriz Colomina)

2.0 ...

3.0 "Move me away from the windows at least!" (Lethal Weapon 2)

3.1 On a hillside along Mulholland Drive above Los Angeles rests a house that looks like an eye. A one-hundred foot wide, gently flattened oval of an eye; a bridge on steel struts, a vast facade of window glass, and a softly curving eyelid of a roof. Somehow "the poets' charming metaphors of windows as 'eyes to the soul'" have been literalized, "animated" into an entire house, and attached prosthetically to the "face" of the cliff.

The inhabitants of the eye might even become strangely incidental, their "views" oddly irrelevant, occupying as they do nothing but a machine for looking itself. The house stands out on the hill as a hooded aperture, not so much a platform or a container for viewing as the very technology of the gaze. It looks like an eye.

And yet, what the house asks us to question is exactly the reading of this phrase, "looks like." Does it look, like an eye, or does it simply figure, look like, the eye that architecture has always desired for its houses and its humans? Does the eye of the house -- its south elevation is virtually nothing but a window -- frame a view for its occupant, overlooking, as they say, the canyon which it dominates? Or does the window rather open the house out, let light in, invent the interior and expose its occupant to the intrusion of an uncontrollable exteriority? The question can be reduced to that -- to light or to see? -- and its response remains to be ... seen?

The house, designed by Los Angeles architect John Lautner as a "residence for Mr. and Mrs. Russell Garcia," dates from December 1959.' It is as ferocious in its commitment to letting light in as it might seem to be in allowing a gaze to pass through. It poses a remarkable challenge to a traditional humanism of architecture, taking up as it does that discourse's most privileged figure and reinscribing it as a technology for the admission of light. Light enters this strange eye from all four sides .. or more accurately, from seven of eight sides, since the house is split through its center by an opened space that separates it into halves (carport above and bedrooms below on the east side, living and dining rooms and kitchen on the west). With the exception of the entrance to the carport, all of the walls are windows, including horizontal bands along the sides, the vast surface (reaching as high as eighteen feet) on the south, and the 'interior' exterior surfaces which define the cut that opens through the middle. The open outside at the center, limited only by the terrace, the roof, and these inner windows, punctures and traverses the space with nothing but light. The open center marks the place of the pupil, the eye's aperture, and exposes it as an unshuttered void.

what light breaks through

3.2 Lautner's Mulholland Drive house stars in Richard Donner's 1989 film Lethal Weapon 2, where it houses some lethal South Africans committing crimes with apparent impunity as well as diplomatic immunity. Mel Gibson and Danny Glover must visit the house on no fewer than three separate occasions before the racist miscreants are eradicated. The film luxuriates less in the views from the house, of which there are none, than in the fact that the excess of windows both opens the house to surveillance from the exterior and allows interior scenes to be shot with all the brightness of the open sun. The windows flood the house with light, of such intensity that it seems almost to constitute on its own the open space before the cameras. The effectively unbounded interior is nothing other than the result of this lighting.

But the film seems to attach most significance to the blatant precariousness of the building's perch on the hillside; it is referred to in the credits simply as the "stilt house." Gibson's first encounter with it sends him over the rail of the terrazzo balcony, dangling dangerously and looking like nothing so much as the steel columns denied their base in the earth. And in fact, the film seems to reserve its most invested counter-lethality for the violent spectacle of the removal of the house's foundations. As sidekick Joe Pesci is being bloodied by the South African thugs inside, Gibson below hitches a rope from his pickup to the base of the struts and starts pulling. When the house begins to shake, the terrified Pesci specifies rigorously the articulation between window and foundation, shouting against the threat of collapse the unexpected but precise imperative: "move me away from the windows at least!" No sooner has Glover extracted him from the building -- through a window, of course -- than it loses its last support and tumbles down the hill in flames.

3.3 This house is a risk, not simply at the empirical risk so easily thematized and exploited by the film. It asks: what house would not like to be an eye?, and then puts that desire into play. The house risks architecture's investment in the window as a certain experience of foundation, as a platform for the human subject. It performs this coincidence of window and foundation -- as the house -- with such rigor that

131K2 TOM KEENAN[TEXT]TOM BONAURO[DESIGN]WINDOWS OF VULNERABILITY

it exposes that articulation itself to a certain instability. What if the opening of the aperture which allows sight were to become uncontrollable, if the regulated light that makes seeing possible were to overexpose the interior -- which it opens -- to the exterior against which it defines itself? The opening risks the more violent opening of the distinction between inside and outside, private and public, self and other, on which the house of the human is built. This predicament of disarticulation structures all domestic space as such, but it proves determinant for this house. The Garcia house runs this risk, without letting us decide whether its foundations have finally given way. But the exposure to risk offers us in turn the chance to think about the light in the eye, about the window in all its forms as an event or a gift of light -- the chance of a blink, the twilight of an eye.

3.4 And what comes before sight? What comes through a window?

4.1 "Vulnerable ...from Latin vulnerare, to wound, from vulnus, wound." (American Heritage Dictionary)

4.2 "Window ... An opening in a wall or side of a building ... to admit light or air, or both, and to afford a view of what is outside or inside ... 1667 Milton, P.L. IV. 191 'As a thief ... in at the window climbs.' ... 1687 Boyle ... 'The wounds that we quietly suffer to pierce our Breasts, would open you Windows into our hearts.'" (Oxford English Dictionary)

5.0 "a pitiless, blinding light that destroys all calm and sense of protection ... " (M. H. Baillie Scott, cited by Bruno Reichlin)

5.1 Beatriz Colomina[2] has recently exposed this "little-known fragment of Le Corbusier's Urbanisme (1925)":

"Loos asserted to me one day: 'A cultivated man does not look out of the window; his window is made of frosted glass; it is there only to give light, not to let the gaze pass through.' When a window "gives light [donner de la lumière]," what happens? What is the force of the gift, and what arrives with this light?"

5.15 In a series of important articles,[3] Colomina has focused our attention on the political and psychological stakes of debates in the architectural discourse of this century about the form of the window, and has begun to dislodge the humanist paradigm which has dominated that discourse for so long. Analyzing the texts, drawings, and buildings of Le Corbusier and Loos in particular -- and especially of the debate between Le Corbusier and Auguste Perret on the "horizontal window" -- she has argued convincingly that their windows, oriented toward the entrance of light rather than the presentation of a painterly view, finally correspond not to the "traditional space of perspectival representation" but to the technological "space of photography," not to the form of the human but to something that displaces it.[4]

5.2 The disputes about the shape of the window can be summarized briefly as follows. The humanist window, the "window-door," is the vertical frame which matches and houses the standing, looking, representing figure of the subject. And if what enters through the enlarged windows that reinforced concrete construction allowed is, as the early twentieth-century critic Baillie Scott cringed, "'inside, a pitiless, blinding light that destroys all calm and sense of protection'" and if in particular, as Bruno Reichlin puts it, "Le Corbusier's horizontal window tears a hole in [what Benjamin called] 'the protective covering of the private person'" that is the interior, then what is threatened by the arrival of not simply "more light" but "too much light" is precisely the security of the individual subject and the interior(ity) that grounds its seeing.[5] Humans, it seems, need windows -- but of a certain sort.

Man, because he is essentially upright, first of all is a seeing being, seeing ahead, from his head, and his action is human to the extent that it derives and follows from what he sees. What is elsewhere presents itself before the human subject for sight and cognition. (This was Heidegger's 'anti-humanist' argument in "The Age of the World Picture" and other texts.) Human knowledge stems from the gaze, and the window perhaps even more than the mirror gives form to this tenacious ideologeme. Evidently, we learn from Colomina and Reichlin, the length and horizontality of Le Corbusier's window band cuts across the human form and disfigures it, mutilates the upright installation of the standing man. The shape of the window transforms the topography, and the figure is denied the stance, at once protective and projective, of the Vorstellung, the grounded position of a subject for and before whom objects -- including of course the subject itself -- are represented in a frame.[6]

5.25 The interest and the tension here resides not in the competition between architects, between one orientation of the window and another, nor even in the historical transformations of these wall apertures. Instead, the question is simply that of the interpretation of windows -- philosophical, ideological, everyday. At stake in every understanding of the window is an interpretation of architecture and of politics, an implicit setting and definition of the terms in which they will be elaborated, practiced, and contested. In the careful shorthand of the quotation attributed to Loos, and in its insistence on taking sides, we are given a simple figure with which to gauge the intensity and implications of the questions. ... To give light, or to let the gaze pass through?

5.3 The more light, the less sight, and the less there is in the interior that allows "man" to find comfort and protection, to find a ground from which to look. The light, while not exactly absent or available for representation, is not present either -- it surprises and blinds the present, disrupts the space of looking and opens an interior, opens it to a force over which it can exert little control. The window can breach, tear open, the "protection" that is the human subject, overcome it with a violence that proves remarkably resistant to knowledge (especially that of vision) or representation. Something displaces, disfigures, or even blinds the human who tries to look, and it can be alternately figured as technology or, perhaps more disquietingly, as the violence of the light.[7]

5.4 What is at stake for us in thinking that we look out, that we gaze (know, dominate), from a ground and behind a window, and in forgetting the entrance or the "gift" of that light? What does such light disturb? Where does the light come from, and what can we do about it?

5.5 The dark side, as it were, of the humanist interpretation of the window and its framed figure is of course Bentham's Panopticon project. Foucault, in Surveiller et punir[8], has analyzed the mechanism by which the window in its structured brilliance works to produce or constitute the human subject, to invent the interiority of the prisoner as something to be attended to and regulated on one's own, in the uncertain absence of the jailer. Which means that the well-lit cell has as its singular object the production precisely

being as a ghostly silhouette, the target and the source of peculiar gazes which function by not seeing -- the prisoner can never see the jailer, but only the jailer's possibility, and therefore the jailer need not see the prisoner. This play of non-gazes, under the steady enlightenment of a cell whose walls are windows, converges in that strange obligation of self-surveillance which is the prisoner. The terrifying economy of the panoptic structure lies in the fact that this auto-surveillance itself involves no necessary seeing, but only light as the possibility of sight. And I must make myself something more than what I see, something within that can be known. The parallel windows of the cell define an interiority which is in turn doubled 'within' the prisoner: uncertain about my exposure to sight, but brightly illuminated, I study myself as the subject constituted by these windows ... windows which define "a cell of visibility in which the inmate will find himself caught as 'in the glass house of the Greek philosopher'" (249). But the human being is this glass house, this inward eye: "just a gaze. A gaze which inspects, and which each individual, feeling it weigh on him, will end by interiorising to the point of observing himself, each individual thus exercising this surveillance over, and against, himself."[9] But for this look, only light -- without sight -- is required.

5.6 The figure of the human as prisoner -- secure captive of self-knowledge and of a closed interiority, of peace and quiet, looking without seeing -- is challenged, disfigured, by the blinding light of another window.

6.0 ...

7.1 At the birth of the television age, one of its earliest practitioners and promoters found himself at once unable to resist the figure of the window, yet still somewhat divided over the question of its direction. Does a window belong to the inside or the outside? In Here Is Television, Your Window to the World, Thomas Hutchinson split the difference:

"Television actually is a window looking out on the world. Radio brought sound to the home -- television adds the visual image. ... Television means the world in your home and in the homes of all the people in the world."[10]

In which direction does this window "face"? Looking out onto the world, presenting a view of the distant (tele-vision)? Or does it intrude into the home, all the homes, transforming the space, transporting the "world" into the homes of the world -- opening them up and facilitating the arrival of the image and the other? "See, here it is," wrote Keats. To the extent that this new window serves as a vehicle for light, as something that "brings" the entire outside into one of its parts, by processing it as an image or an electronic light signal, the event of the television confirms the residual tension in the window. The trace of that disjunction (gaze out, light in) can be found in the confusion over inside and out ("looking out on the world," "the world in your home"), in the double incorporation by which television at once contains the world and is then recontained by the home, a home which can then be reintegrated into the world home-system to the extent that "all" the homes share this new inhabitant -- the television light.[11]

7.2 That this is an architectural question can be quickly confirmed by reference to one Bruno Funaro, then Assistant Dean at Columbia University's School of Architecture, speaking at the U.S. Chamber of Commerce in November 1956.[12] He begins with a survey of the paradoxical status of the window at mid-century:

"Today we are faced with what appears to be a dilemma: modern building technology has, on one hand, made unlimited windows possible. With the outer surface of buildings freed from structural commitments, windows can be placed anywhere, everywhere. On the other hand, modern technology has replaced with more reliable means many of the services which were performed by windows and which were their reason for being. Now that we can have them, we are not so sure that we really want them." (63)

Yet they persist, and Funaro's lecture turns around and around the question: why do humans want windows? After a brief investigation of their history and aesthetic dimensions, he returns to the technological challenges to the window's functions (e.g., daylight has been replaced by "fluorescent lights," air by "air conditioning"), concluding with the central issue of what we might call the 'vision thing':

"The scientists tell us that it is essential to focus the eye occasionally on a distant view, also that people psychologically need a visual contact with the outside. Windows may take care of these requirements, but rather poorly, especially when the glass is heavily tinted to reduce glare or when the shades are pulled down. I do not see why these functions could not be much better performed by electronic devices. Imagine each desk equipped with its own TV window through which the office worker may look down the street and "stretch" his eyes, no matter how distant his desk is from the outer wall. The climax of this horrible thought would be a closed TV office circuit which offers the opportunity to Washington office workers to feast their eyes occasionally on sunny Biscayne Boulevard." (64)

Although he immediately calls this a "joke," Funaro is obviously entranced by this new view. So fascinated, or perhaps blinded, as to fail to notice that all the light in his office is not coming from those fluorescent fixtures. The television emits a different glow, and the strange quotation marks around "stretch" perhaps signal a certain hesitation about the effect of that light on the eyes of the human figure. These eyes are being stretched in another direction, horribly, and the terrified response is this fantasy of the "closed circuit" that aims to keep the invasive procedure which is the television under control by limiting it to a "view," to be turned off and on occasionally. ...

8.0 "It is old-fashioned to assume as they did in the 1930s that these struggles will be determined in the streets when there is a mass medium in every house that acts as a kind of window. Against such a power to convince millions through television, all conventional means are powerless." (Alexander Kluge)

8.1 Has the political theory of democracy ever seriously questioned the figure of the window, by which it organizes and secures its inaugural distinction between public and private? With a handful of exceptions (Lefort, Kluge, Mouffe and Laclau, Derrida), the answer is no. The window implies a theory of the human subject as a theory of politics, and the subject's variable status as public or private individual is defined by its position relative to this window. Behind it, in the privacy of home or office, the subject observes that public framed for it by the window's rectangle, looks out and understands prior to passing across the line it marks -- the window is this possibility of permeability -- into the public. Behind it, the individual is a knowing -- that is, seeing, theorizing -- subject. In front of it, on the street for instance, the subject assumes public rights and responsibilities, appears, acts, intervenes in the sphere it shares with other subjects. The window defines the place and the possibilities of the subject, and contains a theory of politics within a theory of this subject.

But what comes through a window? For if the window is the opening in the wall constitutive of the distinction between public and private, it is also the breaching of that distinction itself.

3rd window

false dawn

8.2 The "public sphere" cannot simply be a street or a square, someplace where I go to become an object or instead heroically to reassert my subjectivity, some other place out into which I go to "intervene" or "act." If it is anywhere, the public is "in" me, but it is all that is not me in me, not reducible to or containable within "me," all that tears me from myself, opens me to the ways I differ from myself and exposes me to that alterity in others.

8.3 The public is not the realm of the subject, but of others, of all that is other to -- and in -- the subject itself. We can never hope to think the peculiarity of what is public if we persist in figuring it as the unstructured open into which the previously private subject strides or from which it retreats, or worse yet as simply another 'face' of that humanity. The public is not a collection of private individuals experiencing their commonality, nor the view organized for and by the human of what might gather it together. The public is the experience, if we can call it that, of the interruption or the intrusion of all that is radically irreducible to the order of the individual human subject, the unavoidable entrance of alterity into the everyday life of the 'one' who would be human. The public -- in which we encounter what we are not -- belongs by rights to others, and to no one in particular. (That it can in fact belong to specific individuals or corporations is another question, to which we will return.) Publicity tears us from our selves, exposes us to and involves us with others, denies us the security of that window behind which we might install ourselves to gaze. And it does this 'prior to' the empirical encounter between constituted subjects; publicity does not befall what is properly private, contaminating or opening up an otherwise sealed interiority. Rather, what we call interiority is itself the mark or the trace of this breach, of a violence that in turn makes possible the violence or the love we experience as intersubjectivity. We would have no relation to others, no terror and no peace, certainly no politics, without this (de)constitutive interruption.

8.35 The well-known 'glare of publicity' is precisely this light -- "glare," after all, shares its root with "glass," and is nothing other than "an intense and blinding light" (American Heritage Dictionary) -- in the window. Publicity is the intervention of the utterly non-human or non-subjective, always already at work 'within' us, at least to the extent that we speak and write in a language -- "the peculiar possession of the public," as Wimsatt and Beardsley said[12] -- that is finally beyond our control. Something else arrives through this window, something other than the human.

8.4 Today, and tonight, publicity has found another mode of access. As Alexander Kluge has emphasized, "it is old-fashioned to assume as they did in the 1930s that these struggles will be determined in the streets when there is a mass medium in every house that acts as a kind of window. Against such a power to convince millions through television, all conventional means are powerless."[14] To think -- and perhaps, to intervene in -- this kind of window and its other light implies a radical reorientation of our conventional categories of space and time, inside and outside, now and then. The television window, a pocket of somewhere and somewhen else, has entered our living and working space and time behind the back of the political theorist, who continues to stare out of his window in search of the disappearing public realm. It emits what Paul Virilio has called "another light," "an indirect public lighting, ,... an artificial light which has now finished off electrical lighting just as it had once supplanted the daylight."[15] If the porte-fenêtre had allowed the passage of people between indoors and out, and the second "specialized window" had interrupted that access with an excess of light, then this "third window" opens another sphere altogether:

"The third window ... is the television screen, removable and portable window which opens onto a "false day," that of the speed of luminous emission, introverted opening which no longer gives onto neighboring space but beyond, beyond the perceptive horizon." [16]

The beyond from which this indirect light enters breaks utterly with the present of any given subject or group of subjects, neither here or there or anywhere accesible to intuition or perception. It is emitted from beyond the horizon of anything reducible to humanity, from the placeless place of ... others.

8.5 The erosion of the security of the private sphere figured by the opening of the window, and with it the classical definition of the public sphere as well, forces us to reconsider the space and time, as well as the agencies, of political action in terms that can no longer be content to accept the restrictions imposed by the thought of publicity as presence. What if the peculiarity of the public were -- not exactly (its) absence, but -- the rupture in and of the subject's presence to itself that we have come to associate with writing or language in general? If language exceeds the subject, opens a window to the other in the monad, what becomes of the public that was once defined in opposition to this private self?

In this sense, all those articles mourning the loss or disappearance of the public sphere in fact respond to, if in the mode of misrecognition, something important about the public -- that it is not here. [17] The public sphere is structurally elsewhere, neither lost nor in need of recovery or rebuilding but defined by its resistance to being made present.

And somehow doubly elsewhere, as Jacques Derrida has insisted when he responded to a question about public opinion [18] by defining it, today, as "the silhouette of a phantom":

"How to identify public opinion here? Does it take place? Where does it give itself to be seen, and as such? The errancy of its own body is also the ubiquity of a spectre. But it is not present as such in any of these spaces. ... It does not speak in the first person, it is neither object nor subject ("we" or "one"), it is cited, it is ventriloquized ...." (105-6)

The public takes the form of nothing so much as a foreign body -- nothing personal, nothing to be perceived in the present of a subject, but something that comes from a distance, an interruption, an alien arrival which disturbs the masterable surroundings of the subject. This flickering ghost light, the twilight or the trilight of something blinking uncontrollably, constitutes an opening -- a glasnost or Öffentlichkeit of sorts. But the space and time of this openness must above all not be confused with the freedom philosophy has always associated with the human subject. In public, exposed to the blinding light of the other, I am without precisely the self-possession that would otherwise constitute my freedom. The enlightenment of this other light opens me not by freeing me but by exposing me, to all that is different in and beyond me.

8.8 Neither absent nor captive, I am in public a "hostage" of the other: as Blanchot has written, of the "disaster," "it is the other who exposes me to 'unity,' causing me to believe in an irreplaceable singularity, as if I must not fail him, all the while withdrawing me from what would make me unique: I am not indispensable; in me anyone at all is called by the other .... The responsibility with which I am charged is not mine, and because of it I am no longer myself."[19]

8.9 "It is the dark disaster that carries the light" (17).

9.0 ....

10.0 "He jests at scars that never felt a wound. But soft, what light through yonder window breaks?" (Romeo and Juliet, II.ii.12)

10.1 If architecture has anything to do with language, if it like the unconscious is "structured like a language," then the axis of the simile cannot be humanity, and certainly not some supposed power of expression, signification, representation, or communication. Indeed, each of these functions is in turn rendered possible and put in irrecuperable jeopardy by what we call language. Language gives no stable ground to humanity, makes no room for our signs and representations. If we do so, if we make images and express ourselves, we do so only at the risk of the selves we so desperately long to present and represent. For language intervenes in the lives of those who seek to use it with a force and a violence that can only be compared to ... light, to the tear of the blinding, inhuman, and uncontrollable light that comes through a window -- something soft, that breaks.

NOTES

1 Forrest Wilson, "Covering Holes in the Wall: Window membranes over the years and into the future," Architecture 77, no. 8 (August 1988) 95-99.
Simple glass as a membrane filling probably will not last out this century as the dominant window material, and it will take the decorative-holes-in-cave-walls concept with it as it disappears. The idea of static facade is now being challenged by the concept of animated thermal barrier. The poets' charming metaphors of windows as "eyes to the soul" may soon be written into architectural specifications, if present laboratory research proves successful. There are now experimental models of windows that not only blink of their own accord but also send back messages. The reader should not ignore these experiments as flights of poetic nonsense -- animated windows are now operating in Japan. (95)

2 My thanks to Laura Kurgan for showing me this house, and to

the staff of John Lautner's office, especially Duncan Nicholson, for access to drawings and photographs. My information here comes from drawings dated 4 December 1959. In an unpublished "Project List" supplied by his office, Lautner has described the Garcia Residence, which was completed in 1962, in these terms: "Laminated wood arched roof to blend in the hills and give free framed views. Clear span for simple uncluttered foundation." The only published reference to the house that I have been able to locate occurs in Esther McCoy's "West Coast Architects V: John Lautner," Arts and Architecture 82, no. 8 (August 1965) 22-27.

3 Beatriz Colomina, "Intimacy and Spectacle: The Interiors of Adolf Loos," AA Files 20 (Autumn 1990) 5. Here and elsewhere I have sometimes slightly modified the existing translations of texts written in French and German.

4 See "Intimacy and Spectacle," as well as "Le Corbusier and Photography," Assemblage 4 (October 1987) 6-23, "L'Esprit Nouveau: Architecture and Publicité," in Beatriz Colomina, ed., Architecture production (New York: Princeton Architectural Press, 1988) 56-99, "Domesticity at War," Ottagono 97 (December 1990) 24-47, and "The Split Wall: Domestic Voyeurism," in Beatriz Colomina, ed., Sexuality and Space (New York: Princeton Architectural Press, 1991) forthcoming.

5 Beatriz Colomina, "Le Corbusier and Photography," 20.

6 Bruno Reichlin, "The Pros and Cons of the Horizontal Window: The Perret - Le Corbusier Controversy," Daidalos 13 (September 1984) 76-7.

7 See Colomina, "Le Corbusier and Photography," 18-21. On "man" as the being that represents and sets up the world for view as an image, the subject of Vorstellung, see Martin Heidegger, "Die Zeit des Weltbildes," in Holzwege (Frankfurt am Main: Vittorio Klosterman, 1972) 82-3; "The Age of the World Picture," in The Question Concerning Technology, trans. William Lovitt (New York: Harper and Row, 1977) 129-30.

8 See (as it were), Paul de Man, "Shelley Disfigured," in Deconstruction and Criticism (New York: Seabury Press, 1979) 55-6 and 65.

9 Michel Foucault, Surveiller et punir (Paris: Gallimard, 1975); Discipline and Punish, trans. Alan Sheridan (New York: Random House, 1977). References are to the English text, although the translations have sometimes been slightly modified.

10 "L'Oeil du pouvoir," interview between Foucault, Jean-Pierre Barou, and Michelle Perrot, in Jeremy Bentham, Le Panoptique (Paris: Pierre Belfond, 1977) 19; "The Eye of Power," in Power/Knowledge, trans. Colin Gordon (New York: Pantheon, 1980) 155.

11 Thomas H. Hutchinson, Here is Television, Your Window to the World (New York: Hastings House, 1946) x-xi. Later, Hutchinson recalls another early television window: "The first television picture of a distant location was thrilling. ... But what good was there in seeing if there was nothing to look at? At the Radio and Television Show in Berlin in 1938 one of the sets showed a vista of a Berlin street. A camera had been focused out the window but few people were interested. You simply don't stand on a street corner and watch traffic for very long" (214). I learned about Hutchinson in Lynn Spigel's "Installing the Television Set," Camera Obscura 16 (January 1988) 11-47.

12 On this "cryptic topology" (a "haunting" where "the part includes the whole") and "the double overrun of these two inner borders [in a] ... double invagination," while "'the light was going mad, the brightness had lost all reason,'" read Jacques Derrida, "Living On," in Deconstruction and Criticism, 156-7, 166, and 89.

13 Bruno Funaro, "Windows in Modern Architecture," in Windows and Glass in the Exterior of Buildings, (Washington, D.C.: National Research Council, Building Research Institute, 1957) 63-6.

14 W. K. Wimsatt, Jr. and M. C. Beardsley, "The Intentional Fallacy," The Sewanee Review 54, no. 3 (1946) 468-488 at 470.

15 Alexander Kluge, "On New German Cinema, Art, Enlightenment, and the Public Sphere," interview with Stuart Leibman, October 46 (Fall 1988) 40.

16 Paul Virilio, "The Work of Art in the Electronic Age," Block 14 (1988) 4 (Colomina cites this interview in "Domesticity at War," 35); "La lumière indirecte," Communications 48 (1988) 52. See also "La Troisième Fenêtre," Cahiers du Cinéma 322 (April 1981) 35-40; "The Third Window," trans. Yvonne Shafir, in Cynthia Schneider and Brian Wallis, ed., Global Television (New York: Wedge Press and Cambridge: MIT Press, 1988) 185-97.

17 Paul Virilio, L'Espace Critique (Paris: Christian Bourgois, 1984) 99; The Lost Dimension, trans. Daniel Moshenberg (New York: Semiotext[e], 1991) 79.

18 "Whatever Became of the Public Square?," Harper's 1682 (July 1990) 49-60.

19 Jacques Derrida, "La démocratie ajournée," in L'autre cap (Paris: Minuit, 1991) 103.

20 Maurice Blanchot, L'Ecriture du désastre (Paris: Gallimard, 1980) 35, 28; The Writing of the Disaster, trans. Ann Smock (Lincoln: University of Nebraska Press, 1986) 18, 13.

Layout Design by Tom Bonauro

135K6 TOM KEENAN TEXT TOM BONAURO DESIGN WINDOWS OF VULNERA

...A PLACE WHERE PEOPLE ARE CYBORGS, NATURE IS COYOTE, AND THE GEOGRAPHY IS ELSEWHERE.—DONNA HARAWAY

COLLECTIVE STRUCTURES...REPRODUCE THEMSELVES HISTORICALLY BY RISKING THEMSELVES IN NOVEL CONDITIONS.—MARSHALL SAHLINS

THE END: COLLECTIVE STRUCTURES

IT IS PERHAPS THE MOST QUOTED PHRASE OF ANY NEW WORK: "A CONSENSUAL HALLUCINATION EXPERIENCED DAILY BY BILLIONS...UNTHINKABLE COMPLEXITY. LINES OF LIGHT RANGED IN THE NONSPACE OF THE MIND, CLUSTERS AND CONSTELLATIONS OF DATA. LIKE CITY LIGHTS, RECEDING..." WILLIAM GIBSON'S (1984) DESCRIPTION OF CYBERSPACE. NOT A SPACE OF SIMULATIONS, OR MILITARY EXPERIMENTATION, OR COMPUTER-SUPPORTED WORK, BUT A SPACE OF PURE COMMUNICATION. THE FREEMARKET OF SYMBOLIC EXCHANGE. SOCIALITY FOR THE SAKE OF SIMPLE CONVERSATION. OF EXOTIC SENSUALITY MEDIATED BY EXOTIC TECHNOLOGY. REACH OUT AND TOUCH SOMEONE, RAISED TO THE NTH POWER. AS IN: MY HANDS REACH INTO AND THROUGH THE YIELDING SURFACE OF [illegible] AND FEEL, IN ALL ITS EXQUISITE DETAIL, THE FACE OF MY LOVER SIX THOUSAND MILES AWAY. TIME AND SPACE COLLAPSE, TECHNOLOGY AND CULTURE IMPLODE INTO A SPACE OF PURE SENSATION, WHERE EXPERIENCE IS AT LAST UNMEDIATED, WHERE [illegible] FINALLY RESISTS INTERPRETATION. FREED FROM THE EXIGENCIES OF PHYSICALITY, PURE SOCIALITY FINDS ITS CENTER AND TRUE FORM.

CYBERSPACE EXISTS NOW, IN THE FORM GIBSON HAD PARTLY IN MIND: AS A METAPHOR FOR LATE TWENTIETH CENTURY COMMUNICATIONS TECHNOLOGIES. FOR INSTANCE AS DATA BANKS, FINANCIAL SYSTEMS, ATMS. AS CHIP MORNINGSTAR SAYS, CYBERSPACE IS YOUR MONEY IS. FOR THE REST OF GIBSON'S VISION, THE DIZZYING WORLD OF THE CONSOLE COWBOY—WELL, MANY OF US LIVE AT LEAST PART-TIME IN CYBERSPACE ALREADY. WE CALL IT COMPUTER CONFERENCING, OR PHONE SEX, OR VIRTUAL [illegible] INSOFAR AS IT INVOLVES COMMUNICATING WITH OTHER PEOPLE THROUGH NARROW-BANDWIDTH MEDIA IT IS ABOUT NEGOTIATING THE TENSIONS BETWEEN INDIVIDUAL SUBJECTS, VIRTUAL COLLECTIVITIES, AND THE PHYSICAL BODIES IN WHICH THEY MAINTAIN THEMSELVES. GROUNDED. ALTHOUGH IT HAS BEEN AROUND FOR A LONG TIME, CYBERSPACE HAS ACHIEVED VISIBILITY IN THE CONTEXT OF LATE CAPITALISM, IN THE HISTORICAL MOMENT OF BIOSOCIALITY (PAUL RABINOW'S WONDERFUL TERM FOR THE COLLAPSE OF THE DISTINCTIONS BETWEEN BIOLOGICAL OBSERVATION, CONSTRUCTION, AND CONTROL AS IN THE HUMAN GENOME PROJECT) OR TECHNOSOCIALITY (WHEN TECHNOLOGY AND NATURE ARE THE SAME THING, AS WHEN ONE INHABITS A NETWORK AS A SOCIAL ENVIRONMENT). IN CYBERSPACE BECAUSE IT IS A SOCIAL ENVIRONMENT. THE NETWORKS ARE ELSEWHERES, IN HARAWAY'S TERMS, WHERE WE CAN OBSERVE COLLECTIVE STRUCTURES RISKING THEMSELVES IN NOVEL CONDITIONS. THESE STRUCTURES TAKE THE FORM OF [illegible] AND MODERATED CONFERENCES, MULTI-USER GROUPS, ANARCHIC CHATS, CLANDESTINE ASSIGNATIONS. SOME ARE TRIVIAL, SOME ARE DEFINITELY NOT TRIVIAL AND HAVE REAL EFFECTS OUTSIDE THE NETS. SOME OF THE INTERACTIONS ARE GENDERED, STEREOTYPICAL, CARTESIAN, REIFYING OLD POWER DIFFERENTIALS WHOSE WORKINGS ARE FAMILIAR AND WHOSE EFFECTS ARE WELL UNDERSTOOD. BUT SOME OF THE INTERACTIONS ARE NOVEL, STRANGE, PERHAPS LIBERTORY.

BESIDES, THIS PAPER ISN'T, EVEN *ABOUT* CYBERSPACE. IT'S ABOUT VIRTUAL SYSTEMS— COLLECTIVE STRUCTURES ORGANIZED AROUND COMMUNICATION TECHNOLOGIES. IT'S ALSO ABOUT OTHER STUFF, BUT THAT'S UP TO YOU AND WHETHER YOUR MENTAL GEARS SYNCHROMESH IN REVERSE MODE.

I AM NOT A NEUTRAL OBSERVER. I AM INTERESTED IN THE NETS BECAUSE OF THEIR POTENTIAL FOR EMERGENT BEHAVIOR, FOR NEW SOCIAL FORMS THAT ARISE IN A CIRCUMSTANCE IN WHICH "BODY", "MEET", "PLACE" AND EVEN "SPACE" MEAN SOMETHING QUITE DIFFERENT FROM OUR ACCUSTOMED UNDERSTANDING. I WANT TO SEE HOW TENACIOUS THESE NEW SOCIAL FORMS ARE IN THE FACE OF ADVERSITY, AND WHAT WE CAN LEARN FROM THEM ABOUT SOCIAL PROBLEMS OUTSIDE THE WORLDS OF THE NETS. I WANT TO SEE HOW GROUPS OF FRIENDS EVOLVE WHEN THEIR MEETING ROOM EXISTS IN A PURELY SYMBOLIC SPACE. I WANT TO SEE HOW NARROWING THE BANDWIDTH (I.E. DOING WITHOUT CUSTOMARY MODES OF SYMBOLIC EXCHANGE SUCH AS GESTURE AND VOICE TONE—REFER SHARING AND TRUST. I WANT TO SEE HOW PEOPLE WITHOUT BODIES MAKE LOVE. [THEY DO. BELIEVE ME, THEY DO. FOR A FICTIONALIZED BUT QUITE ACCURATE ACCOUNT CF. VARLEY, 1986.]

THE PREDOMINANT MODE OF THE EMERGENT FORMS IS WHAT I HAVE CALLED THE TECHNOSOCIAL, IN PLAYFUL APPRECIATION OF PAUL RABINOW'S THEORY OF THE BIOSOCIAL. RABINOW DESCRIBES BIOSOCIALITY AS THE GRADUAL IMPLOSION OF THE CATEGORIES NATURE AND CULTURE, EXEMPLIFIED IN RESEARCH INTO GENETICS AS A EXTENSION OF STRUCTURES OF CIVILIZATION OVER AREAS FORMERLY CONSIDERED "NATURAL". RABINOW SAYS THAT "IN BIOSOCIALITY, NATURE WILL BE MODELED ON CULTURE UNDERSTOOD AS TECHNIQUE; IT WILL BE 'KNOWN AND REMADE' THROUGH TECHNIQUE. NATURE WILL FINALLY BECOME ARTIFICIAL, JUST AS CULTURE BECOMES NATURAL. THE OBJECTIVISM OF SOCIAL FACTORS IS NOW GIVING WAY TO...THE BEGINNINGS OF A REDEFINITION AND EVEN OPERATIONALIZATION OF NATURE." (RABINOW 1991).

ALONGSIDE THE LOSS OF NATURE AS "A SOURCE OF INSIGHT, A SUBJECT FOR KNOWLEDGE, AND A PROMISE OF INNOCENCE", HERALDED BY HARAWAY IN 1985 IN HER LANDMARK *MANIFESTO FOR CYBORGS*, RABINOW SUGGESTS THE LOSS OF AN EPISTEMOLOGICAL AND ONTOLOGICAL BARRIER AGAINST WHICH THE VERY DEFINITION OF STRUCTURE IS JUXTAPOSED. THUS THE LOSS OF THE GRAIL OF THE TRANSCENDENTAL SIGNIFIED WHICH IS PART OF THE POSTMODERN IMAGINARY CARRIES OVER INTO THE DEEPEST RECESSES OF THE STRUCTURE OF MEANING, INCLUDING THE CODES BY WHICH LIFE GENERATES ITSELF. WHEN I LOOK FOR NEW SOCIAL FORMS IN CYBERSPACE, IT IS WITH THIS RETROGRESSUS IN MIND—I AM SEEKING WAYS IN WHICH WE KLUGE OURSELVES AROUND IT.

IT'S TIME TO TURN UP THE REFLEXIVITY CONTROL A BIT. THERE, THAT'S BETTER. THIS TREK INTO THE MYSTERIOUS RECESSES OF THE BINARY—A FREUDIAN FORTRESS IF EVER THERE WAS ONE—IN SEARCH OF THE REDEMPTIVE POWER OF NATURE SMELLS STRONGLY OF SOME CLASSICAL TROPES WITH WHICH WE ARE ALL TOO FAMILIAR. LET THE AUTHOR ASSURE YOU THAT THE IRONY IS NOT ALTOGETHER LOST ON HER. BUT THERE IS AN IRONIC TWIST TO THIS CONRADESQUE SEARCH: WE ARE VENTURING NOT INTO THE HEART OF "NATURE" IN SEARCH OF REDEMPTION BUT RATHER INTO THE HEART OF "TECHNOLOGY" IN SEARCH OF NATURE—NOT NATURE AS OBJECT, PLACE, OR ORDWAY SITUATION, BUT RATHER IN HARAWAY'S SENSE NATURE AS COYOTE—AS DIVERSITY, FLUIDITY,

PROXYSITE IS A SURROGATE SITE, A SITE BY PROCURATION. **PROXYSITE** ALLOWS (THE ARCHITECTURAL **SITE** I.EVITY.) TO UNGROUND, ***TELEVISE SITE***, TO CREATE SITE IN THE NEW MEDIA OF UNSLEEPING TELEMATIC DEVICES (THAT NEGATE TRADITIONAL NOTIONS OF SITE). [THE TERM] SITE IS [USED HERE PALEOLOGICALLY] TURNED BACK ON ITSELF TO PRODUCE A TELESITE, REVEALING THE CONSTRUCTED NATURE OF SITE: [CONSTRUCTED, FABRICATED IN ALL ITS PARTS *(DE TOUTES PIECES)*]; REVEALING (REVVING UP) THAT SITE IS ALWAYS ALREADY W/OUT GRAVITY; THAT SITE IS NOT AND CANNOT BE A FOUNDATIONAL (ARCHAEOLOGICAL) HOMEY GROUND, NOT EVEN A SOURCE OF RANDOM IMMANENCIES.

THE **PROXYSITE** IS NOT THE **PROVISIONAL SITE**. **PROXYSITE** CARRIES THE DRIVEN ***STRUERE*** OF ITS CONSTRUCTION, IT LEVITATES (ANTIGRAVITATES) IN ACCELERATION, THE CYBER-SPEED OF THE ***DRIVE***.

LATER WE'LL RECONSTITUTE THE SHARED CONSTRUCTED STATE OF THE TWO SITES AND MARK THIS RECONSTITUTION WITH THE **PRO(B(E))JECT**. FOR NOW LET US CONSIDER THAT ANTIGRAVITY INEXORABLY **DETER(R)I(T)ORIALIZES** SITE, SATURATES/OPENS SITE W/TO OTHER TERRITORIALITIES, CONSTITUTING **ALTERITIES** OF SITE, NON-PRESENCE, PURLOINED SITE.

PROXYSITE IS ***DIFFERE(A)NT*** (FROM) [***A(+R)DENT*** IN] THE **PROVISIONAL SITE**. IT IS NOT MERELY A SECOND SITE (IT IS NOT AN ANTI-SITE). A **PROXYSITE** IS A MOBILE SEGMENT OF SITE, ENGENDERING & REINCORPORATING THE SITE ALONG THE TRANSVERSAL SEAMS OF A DOUBLE INVAGINATION, OF REVERSALS OF INVAGINATION: THE **PROXYSITE** IS AN OUTSITE/**OUTLAND** A PARERGONAL SITE, YET MOBILE, TRAVERSING THE **PROVISIONAL SITE** WITH AN ENGLOBING DRIVE, IT IS SITE BECOMING ANTIGRAVITY. **PROXYSITE** IS A CITED ***(DESISTED)*** SITE, SITE PUT BTWN QUOTATION MARKS, "IN SO DOING IT CAN BREAK WITH EVERY GIVEN CONTEXT, ENGENDERING AN INFINITY OF NEW CONTEXTS IN A MANNER WHICH IS ABSOLUTELY ILLIMITABLE" (1).

PROXYSITE ABOLISHES THE ORIGINARINESS OF SITE INTO THROWNESS. THE **PROXYSITE** TRAVERSES THE PROVISIONAL SITE WITH ***CONSTANT VELOCITY***.

PROXYSITE IS A SURROGATE SITE, A SITE BY PROCURATION. **PROXYSITE** ALLOWS (THE

TO UNDERTAKE A DISCUSSION OF VIRTUAL TECHNOLOGIES AND THE CYBERSPATIAL LOGICS OF THE NEW IMAGING TECHNOLOGIES, WE NEED TO DO JUST THAT. UNDERTAKERS PREPARE THE DEAD. THEY UPGRADE THE CRASHED PROGRAM, PRESS OBSCENE/ALREADY-SEEN BODIES FOR THEIR JOURNEY TO NEW EMBODIMENTS. NEW CORPOREOGRAPHIES. NEW FLESH. IN THIS CASE, THE VIRTUAL WORLD MAKES FLESH. UNDERTAKERS ORGANIZE FUNERAL RITES OF MOURNING FOR CORPSES WHO ARE CHRONOTOPICALLY SUSPENDED IN HALF-LIFE IN RUINS ON THIS SIDE OF THE LOOKING GLASS AND DISPOSSESSED OF THE PROPER TECHNO TO CREEK ON THROUGH TO THE OTHER. PROPER CARE MUST BE TAKEN TO ENSURE THAT WAKED BODIES ARE DRESSED AND MOURNED PROPERLY IN PREPARATION FOR THEIR REANIMATION ON THE OTHER SIDE OF THE BIG DIGITAL. MALFUNCTIONED BODIES, ALL FUNEREALLY DRESSED-UP WITH NO PLACE TO GO, IS A DANGEROUS PREDICAMENT OF CULTURE. THIS IS A JOB FOR... THEORY?

THE KINGPINS AND PURVEYORS OF VIRTUAL REALITY HAVE BEEN PUSHING HARD THEIR FANTASMATIC OF THE FUTURE TOPOS WHERE THE LIVING DEAD WILL STILL BODY FORTH THE FUTURE. VIRTUAL HEAVEN IS GOING TO BE WITH US VERY SOON. THESE DIGITAL DEALERS OF MIND AND HUMAN IT COMES MAKE SURE YOU BUY FROM US, YOU KNOW US AND YOU KNOW WE WOULDN'T SELL BAD SHIT.

DESPITE THE HOPES WE HAVE FOR VIRTUAL REALITY RADICALLY REVISING THE CLASSICAL NOTIONS OF SPACE AND TIME, VIRTUAL REALITY SHOULDN'T BE THREATENING. THEY INSIST, THE DISEMBODIMENTS OF THE FUTURE WILL BE KIND OF LIKE THE AMERICAN WAY OF LIFE OF THE PRESENT, ONLY WAY COOLER. IT WILL BE MORE FREE AND MORE INTERESTING. IT WILL BE RICHLY COMPLEX AND YET SOMEHOW QUICKLESSLY TRANSCENDENT OF THE MESSY CONTRADICTIONS OF OUR EUCLIDEAN SPACE AND FLESHLY GROUNDEDNESS. IT WILL BE LIKE HAVING SEX WHILE DOING THE BEST DESIGNER DRUGS, WITHOUT THE HANGOVER AND WITHOUT HAVING TO NEGOTIATE LIMITS WITH PARTNERS. PROMISES, PROMISES. NOTHING SCARY AND NO NEED FOR SILICON LATEX). IMAGE THE INFORMATIONAL DENSITY OF A SPACE LIKE LOS ANGELES AS A BIG SHOPPING MALL PRIVILEGED PARASITE FOR THE WORLD. THIS COULD BE YOURS. WHATEVER YOU SEE, JUST POINT TO IT AND IT'S YOURS. POINT ME TOWARDS THAT, AND IT IS MINE. HISTORY OF SOCIALISM AND MARXISM COMES TO AN END.

WITH VIRTUAL REALITY SEEMINGLY WELL POSITIONED IN THE MEDIASCAPE, AND THE SPECIES READYING FOR A SHIFT IN THE WAY BODIES MUTATE PHYSICALLY AS WELL AS THE WAYS IN WHICH SUBJECTS/SEMIOTIC ACTORS ARE CUT OUT OF THESE BODIES AND TEXTUALIZED BY SYMBOLIC LAW FOR A PRICE, CRITICAL THEORY MAY BE TOO LATE FOR ANY PREPARATORY INTERVENTION. THEY MAY HAVE TO BE TRANSUBSTANTIATED/INTERRED INSTANTLY, WAKED FROM THE DEAD, OR NOT. VIRTUAL REALITY MAY ALREADY OVERTAKEN ANY CRITICAL DISCUSSION OF THE MODES OF PRODUCTION, CONSUMPTION, DISTRIBUTION AND EXCHANGE THAT PULSE TO THE VELOCITY OF THE DEREGULATED MARKET AND PROPELLED BY INVESTMENTS FROM THE MILITARY-[illegible] MATRIX (ARE FOR KIDS). SOME VIRTUAL PROPONENTS WOULD APPRAISE THIS, AND WOND OUT LOUD AT PUBLIC DISCUSSIONS ABOUT ALL THIS COMPLAINING ABOUT CRITICAL THEORIS ABOUT RACE, CLASS, GENDER. WHY DON'T YOU CRYOGENIZE/CHILL AND MA[illegible] THE TECHNOL THEORY IS PARASITICAL, THEY CLAIM. YOU PEOPLE ARE A BUNCH OF [illegible]ES, S VIRTUAL ENGINEERS (WHITE)WHINE.

THEY MAY HAVE A POINT. THE THEORETICAL UNDER QUESTION IS SIMPLY TO ASK WITH THE INCREASING POPULARITY OF VI[illegible] REAL IMAGING TECHNOLOGIES WILL BE DISPLACED AND EXCLUDED TO MAKE [illegible] OR EMERGENCE? WHICH FORMS OF EMBODIMENT - MATERIALIZED THROUGH [illegible] TECHNOLOGIES - WILL BE SACRIFICED TO THE DOMINANT LOGIC OF VI[illegible] INTERFACED WITH THESE NEWLY EXCLUDED SOCIAL TECHNOLOGIES [illegible] MARGINS OF A NEW TECHNOLOGICAL ORDER THAT DEMANDS A HAPPY EXTRATERRESTRIAL THROUGH VIRTUAL?

MATERIAL BODIES INTERFACING WITH THE SIGN SYSTEMS OF TECHNOLOGIES MUST PAY-PER-USE IN ORDER TO BE LEGIBLE SUBJECTS IN CONTEMPORARY SOCIETIES. CORPORATE CAPITALISTS EXTRACT WHAT IS STRUCTURALLY LEFT OVER FROM EXCHANGE, FEEDING UPON THOSE SUBJECTS WHO OBEY THE LAW OF MARKET EXCHANGE. BODIES ARE INVADED AND DIGITALIZED INTO THE DIFFERENTIAL LOGIC OF THE SEARCH AND DESTROY MODE OF SYMBOLIC EXCHANGE VALUE AND ITS LEFTOVERS. THESE CARRY THEIR PREY BACK INTO ITS OWN CONSUMPTIVE MEDIA NETWORK. TELECOMMUNICATIVE NETWORKS SYMETRICALLY LIVE OFF THE EXCESS FROM EXCHANGE IN RETURN FOR NOW-FORGOTTEN SENSATIONS, SACRIFICED TO THIS TRANSMUTATING SYMBOLIC DEMAND. WE ARE PROVIDED COMPENSATORY PLEASURES.

LOOPS THROUGH OUR BODIES PROVIDE US WITH IDENTITIES AND SENSORIAL IMAGINARIES OF HOW TO BEHAVE IN THE WORLD. AT THE SAME TIME, THEY EXCLUDE OTHER WAYS OF BEING EMBODIMENTS AND SENSORIAL IMAGING, AND THEY DEMAND MONEY AND TROPES FOR PAYMENT. "CHANGE FOR THE MACHINES?" ASKS PAT CADIGAN, TWISTING THE VIDEO GAME PLAYERS' QUESTION.

13651 ALLUCQUERE ROSANNE STONE[TEXT]MARC DRISCOLL[TEXT]REVERB STRUERE[DESIGN]
HRAZTAN ZETTLIAN[TEXT & DESIGN] *ARCHITECTURE OF ELSEWHERE GONOS LYNX*

PLAYFULNESS—PUT BRIEFLY, NATURE AS *ACTANT*, AS PROCESS, CONTINUAL REINVENTION AND ENCOUNTER. IN A WORLD IN WHICH THE ENCROACHMENTS OF CULTURE INTO WILD HABITATS RESULTS IN RADICAL BIOLOGICAL SIMPLIFICATION, IF THERE EXISTS SOMETHING CALLED REDEMPTION WE SHOULD EXPECT TO FIND REINVENTION AND ENCOUNTER AT ITS HEART. WHEN I SPEAK OF LIFE IN THE NETS AS TECHNOSOCIAL, I AM POINTING TO WHAT BOTH RABINOW AND HARAWAY IMPLY, WITH A HOPEFUL EYE ON THE REDEMPTIVE POWER NOT OF TECHNOLOGY BUT OF THE SOCIAL FORMS WITHIN TECHNOLOGY VIEWED AS NATURE—THOSE SOCIAL FORMS TO WHOM TECHNOLOGY HAS BECOME INVISIBLE. IN NO MORE AND NO LESS THE SAME WAY THAT THE WORKINGS OF OUR BODIES HAVE BECOME INVISIBLE IN THE FACE OF A BURGEONING MEDICAL IMAGING INDUSTRY WHOSE PREMISE IS TO MAKE THE BODY THOROUGHLY VISIBLE—SOCIAL BEINGS FOR WHOM TECHNOLOGY IS NATURE, FOR WHOM ELSEWHERE IS GEOGRAPHY, FOR WHOM THE PROBLEMATIC TIE BETWEEN UNITARY AWARENESS AND UNITARY PHYSICAL BODY HAS *POLITICAL* CONSEQUENCES. I WANT TO SEE IF CYBERSPACE IS A BASE CAMP FOR HARAWAY'S CYBORGS, FROM WHICH THEY MIGHT STAGE A COUP ON THE REST OF REALITY.

IN THE ELSEWHERE OF ACADEMIC PUBLICATION I HAVE SPOKEN ABOUT THE POLITICAL CONSEQUENCES OF THE FIDUCIARY SUBJECT, OF THE TIE BETWEEN WHAT OUR SOCIETY DEFINES AS A SINGLE PHYSICAL BODY AND A SINGLE AWARENESS OF SELF [THOUGH YOU WHO ARE READING THIS IN ITS DISRUPTED ORDER HAVEN'T READ THAT PART YET]. OVER AGAINST THIS I JUXTAPOSE THE MODE OF THE TECHNOSOCIAL, OF REINVENTION AND ENCOUNTER IN A TECHNOLOGICAL SPACE VIEWED AS NATURE, OF HARAWAY'S COYOTE COME TO GROUND IN WHAT I CHOOSE TO CALL A SOCIAL IDENTITY—BUT NOT THE KIND OF SOCIAL IDENTITY TO WHICH WE ARE ACCUSTOMED. THE TECHNOSOCIAL IS THAT WHICH SEEKS MULTIPLICITY, LIKE HARAWAY'S CYBORGS. THE MULTIPLE PERSONALITY IS A PREFIGURATION OF SUCH A SOCIAL MODE [GOODEVE 1989]. FURTHER, IT IS A MODE WHICH IS ALREADY IN PLACE, FAIRLY DEBUGGED IN THE CURRENT RELEASE; MULTIPLES EXIST AROUND US, HERE AND NOW, AND REGARDLESS OF THE BAD PRESS ACCORDED TO MULTIPLE PERSONALIY "DISORDER" MOST REMAIN INVISIBLE, LIVING THEIR LIVES QUIETLY AND GRACEFULLY. THERE ARE STILL A FEW BUGS TO BE DOCUMENTED AND CALLED FEATURES, BUT THAT'S LIFE. THE MULTIPLE IS THE ENANTIOMORPH, THE OPPOSITE, OF THE SOCIALIZER WITHIN THE NETWORKS WHO EXISTS IN THE MODE OF MULTIPLICITY OUTSIDE THEIR UNITARY PHYSICAL BODY, WHICH IS LOCATED AT A TERMINAL IN ANOTHER ELSEWHERE. THE MULTIPLE PERSONALITY, THE TECHNOSOCIAL SUBJECT, THE CYBERSPACE COWBOY ALL SUGGEST A RADICAL TRANSFORMATION OF THE BOUNDED INDIVIDUAL AS THE STANDARD SOCIAL UNIT AND VALIDATED SOCIAL ACTANT. AS, FOR EXAMPLE, WITH THE WELL-KNOWN MULTIPLE TRUDOI CHASE, WHO CONSISTS OF 92 SUPPOSED "FUNCTIONS", GOODEVE POINTS OUT

> TRUDOI'S TROOPS [WHO, FOR THE MOST PART, SIGNIFICANTLY, DO NOT GO BY CONVENTIONAL "NAMES," BUT BY WHAT WE MIGHT CALL "FUNCTIONS"—*THE INTERPRETER, THE GATE KEEPER, THE BUFFER, THE RECORDER*, FOR EXAMPLE]—EXPLAIN THEIR ORIGIN AS "AN INTELLECTUAL REPRODUCTION SYSTEM." THE INDIVIDUAL, IMPLODING UNDER THE PRESSURES OF HER MATERIAL CONDITIONS, DISAPPEARS, AND THE EMERGENT CONSTRUCTION, DEVELOPING FROM THE ASHES OF VIOLENCE, SEEMS SOMETHING MUCH CLOSER TO THE POPULATION OF A "SMALL TOWN," OR AN EVER FLICKERING SERIES OF SWITCHING TELEVISION CHANNELS—BUT NEVER THAT EMBATTLED CARTESIAN *COGITO* SO OFTEN PRESUMED BY THE PRONOUN "I" [GOODEVE 1989 [120]].

SUCH FRACTURED IDENTITIES CALL ATTENTION TO ALTERNATIVES, ALWAYS MULTIPLE, ALWAYS IN TENSION. AS MASSIVE CHANGES IN WORLD ECONOMIES PRESAGE A RADICAL SIMPLIFICATION OF BIOLOGICAL DIVERSITY, THE RAMIFICATION OF COMPLEX SOCIAL SYSTEMS IN THE *ALTER*SPACE OF COMMUNICATIONS TECHNOLOGIES SUGGEST A WAR BETWEEN SIMPLIFICATION AND MULTIPLICITY...AN EXPLOSION OF ACTORS AND ACTANTS WHICH INCLUDES THE ALMOST-LIVING, THE NOT-LIVING AND THE NEVER-LIVING, ARISING IN THE BOUNDARIES BETWEEN TECHNOLOGY, SOCIETY AND "NATURE". IN THE ARCHITECTURES OF MULTIPLE EMBODIMENTS AND MULTIPLE SELVES. WE ALREADY HAVE A CONSIDERABLE INDUSTRY BUILT AROUND ITS PROMISE, ALTHOUGH WE NEVER REFER TO IT IN THOSE TERMS. THERE IS, OF COURSE, NOTHING FORTUITOUS ABOUT IT. NEVER HAS SO MUCH ATTENTION BEEN PAID TO, SO MUCH BIG MONEY SPENT ON, A PHENOMENON WHICH ORIGINATED AS SCIENCE FICTION NO MORE THAN SIX YEARS AGO. WHY DO YOU SUPPOSE THIS IS?

THE MIDDLE: RISKING THEMSELVES IN NOVEL CONDITIONS

FROM A HEADLINE IN THE SAN FRANCISCO CHONICLE: ON JULY 23, 1990, A 27-YEAR-OLD WOMAN FILED A COMPLAINT IN OSHKOSH, WISCONSIN CHARGING THAT MARK PETERSON, AN ACQUAINTANCE, RAPED HER IN HER CAR. THE WOMAN HAD BEEN PREVIOUSLY DIAGNOSED AS HAVING MULTIPLE PERSONALITY DISORDER [MPD]. SHE CLAIMED THAT PETERSON RAPED HER AFTER DELIBERATELY DRAWING OUT ONE OF HER PERSONALITIES, A NAIVE YOUNG WOMAN WHO HE THOUGHT WOULD BE WILLING TO HAVE SEX WITH HIM.

—OBSERVE A SPECTACLE NOT UNLIKE FOUCAULT'S DESCRIPTIONS OF PUBLIC EXECUTIONS, EXCEPT THAT WHAT IS OBSERVED IS THE SITE OF A MASSIVE EXERCISE OF POWER AND OF ITS AFTERMATH, THE SITE OF A MARSHALLING OF PHYSICAL PROOF THAT IDENTITY—OF WHATEVER FORM—ARISES IN CRISIS. FROM THE VIOLENCE OF SPLITTING OFF A STRING OF IDENTITIES TO THE VIOLENCE OF REPRESENTATION UNDER THE SIGN OF THE PATRISTIC WORD IN A COURT OF LAW. IN ORDER FOR THE PROSECUTION'S STRATEGY TO WORK, THE VICTIM MUST MAINFEST A COLLECTION OF IDENTITIES EACH ONE OF WHICH IS RECOGNIZABLE TO THE JURY AS A LEGAL SUBJECT. IN OUR VIEW OF THIS SPECTACLE, WE FIND OURSELVES CONSTITUTED IN A PARTICULAR POSITION AS VIEWERS IN THE SAME WAY THAT FOUCAULT DESCRIBES THE VIEWER'S POSITION IN HIS DISQUISITION ON VELASQUEZ. WE ARE WITNESSES TO AN EXERCISE OF POWER, TO A FIXING IN POSITION OF A PARTICULAR SUBJECTIVITY. HAVING THUS BEEN DRAWN TO THE GROTESQUE AS WE ALWAYS HAVE—IN THIS CASE, TO THE SPECTACLE OF THE MAIMED PERSONALITY—WE MIGHT REFLECT ON HOW WE GOT HERE AND WHERE WE WERE GOING WHEN OUR ATTENTION WAS ARRESTED.

FIRST IS THE SPECTACLE OF VIOLENCE AT THE MARGINS, AT THE ORIGINS OF SUBJECT CONSTRUCTION. TO MAKE THE DISCREDITED MOVE FROM THE LOCAL TO THE UNIVERSAL IN THE VIOLENCE BY WHICH THE MULTIPLE SUBJECT IS CONSTITUTED IN THE MEDICAL SYNDROME WE RECOGNIZE THE ELEMENTS BY WHICH NATIONAL IDENTITIES HAVE TRADITIONALLY ARISEN—THE CONSOLIDATION OF A SENSE OF CONSCIOUS AUTONOMY IN AN ACT OF VIOLENCE, TEMPORALLY AND PHYSICALLY AT THE SITE OF ITS APPLICATION. WE ARE WITNESSES TO A SPECTACLE THAT AS CIVILIZED BEINGS WE WOULD PREFER NOT TO ACKNOWLEDGE—A SITE AT WHICH THE APPARATUS OF PRODUCTION OF SUBJECTIVITY IS LAID BARE—AND CONSEQUENTLY WE CANNOT BRING OURSELVES TO NAME IT. INSTEAD WE VIEW IT AS AN ABERRATION, AS PATHOLOGY, ENGENDERED BY AN UNFORTUNATE ENCOUNTER WITH A SICK AUTHOR(ITY). WE FAIL TO MAKE THE IDENTIFICATION WHEN CONFRONTED WITH A PARTICULAR NARRATIVE OF PASSAGE, THAT OF RECOGNIZING THE PROTAGONIST AS ONESELF. WE MISS THE LESSON OF HOW WE CAME TO BE CAPABLE OF BEING CONSTRUCTED AS WITNESSES *AB ORIGINE*, MISS COMPREHENDING OUR OWN VIOLENT ORIGIN.

PROXYSITE *HOVERS* ABOVE THE SITE, IT IS W/OUT **GRAVITY**, UP IN AIR. (PILOT **PASSED OUT**)

PROXYSITE CAN BE DRAWN (FROM) ***SITE***, IT IS A **STRI(C)KE(N)THRU** SITE, STRIKING, UNSPARING SPEAR, PIERCING SITE WITH A **HOLLOW HEAD** BULLET.

PROXYSITE IS A DRIFTSITE, IS ***PRESET*** IN TIMESPACE [SPACE THOUGHT IN TERMS OF TIME, RATHER THAN SPACE CEASES TO BE GROUNDED IN DURATION BUT ALLOWS SYNCHRONOUS LEVELS OF REALITY & THE PROLIFERATION OF **"DIFFERENCES IN KIND"**] **PROXYSITE** IS IMMERSED IN **A-**SPATIAL ***TEDIUM***, **TIME LAPSES**, *PIXILATION*

PROXYSITE *FIGURES* (IS A **HIGHSPEED** DUBBING OF) SECTIONS OF THE EYE. THE **MUTABLITY** & ***AUTOWIDING*** OF THE **SCANNED VECTORED** ~~SUN~~GLASS. [A TITANIUM FRAME HOLDING THE REFLECTIVE MERCURY-POOL OF GLASS] THROWN IN A CONVERTER. RECURSIVITY, ITERATION/REPETITION OF THE TRAPEZE OF DARK GLASS. ***ETHEREAL*** **SPACING** OF THE SIGHT. SIMULATANEOUSLY THE GLOBULA OF THE EYE, THE ***PULSATING*** PUPIL & THE ENGLOBING MOVEMENT OF THE GAZE, DAZED IN **ANTIGRAVITY**.

THE (MOOT ***REVERB***ERATING PIPEDS OF THE) SUNGLASS DO(ES) NOT NECESSARILY FUNCTION AS AN EXTRACTED/DETACHABLE FRAGMENT AS METONYM/*PROTHESE* OF SITE ACQUIRING THE STATUS OF FETISH BUT ALSO AS THE DISSOLVING MATERIAL EDGE OF SIGHT.

PROXYSITE IS A RESIGHTING OF THE PROVISIONAL SITE VIA ***SCOPIC DRIVE***, TITANIUM-**LACED** THRU THE EYE. [***THE SI(GH)TE SI(GH)TES***(WITH THE SHUTTER OF MULTIPLE EYES)]. THE PROVISIONAL SITE IS RECITED IN THE **RO(A)MING *LIMBS*** (READ ONLY MEMORY) OF **PROXYSITE**.

THE **DISRUPTIVE LINKAGE *INTER-LINK*** OR **GRAM** COUPLING THE TWO SITES TO ONE ANOTHER [THIS "PORTAGE ABOVE THE CARTESIAN GAP" (2)] IS THE **PRO[B(E)]JECT**.

THE **PRO[B(E)]JECT** IS THE SEPARATRIX OF THE TWO SITES, A ***SLANT*** UNITING, SLOPING & **SLASHING** IN-BETWEEN/A PART THE TWO SITES. RIP(P)(EN)ING THE SUTURE-SEAM, THE CLEAVAGE. THE **PRO[B(E)]JECT** IS A DEVICE FOR INTERFACING, ***INMIXATION***, A **COMPRESSION / DAMPING** OF THE **PROXYSITE**. THE **PRO[B(E)]JECT** IS AN UNF(I)DIFYING **EDIFICE** & AN ATTEMPT TO

PROXYSITE *HOVERS* ABOVE THE SITE, IT IS W/OUT **GRAVITY**, UP IN AIR. ***FULL*** **AFTER**

VIRTUAL REALITY ENVIRONMENTS REFER TO THE COMPUTER GENERATION OF 3-D VISUAL WORLDS WITHIN WHICH A PROPERLY EQUIPPED SMOOTH OPERATOR CAN INTERACT WITH HALF-LIVED DIGITAL SIMULATIONS REANIMATED AS VIRTUAL OBJECTS. THE PROPER EQUIPMENT CONSISTS OF A SMORGASBORD OF INPUT DEVICES SUCH AS DATA GLOVES, DATA SUIT, HEAD-MOUNTED DISPLAY PANEL AND VPL'S 'EYEPHONES.' THE 'EYEPHONES' ARE TWO SMALL VIDEO DISPLAY SCREENS - ONE OVER EACH EYE - EACH CONNECTED TO ITS OWN COMPUTER AND INTERFACED WITH THE SAME PRE-PROGRAMMED ENVIRONMENT. DEPENDING ON THE TYPE AND EXPENSE OF THE PARTICULAR VIRTUAL SYSTEM, A MONITOR RECORDS THE HUMAN MOVEMENTS FROM AN OVERHEAD VANTAGE AND FEEDS THIS INFORMATION TO THE COMPUTER THAT THEN SHOWS THE EFFECTS OF THE MOVEMENT BACK TO THE HUMAN, ALL OF THIS FRAMED AND STRUCTURED BY THE PARTICULAR SIMULATED ENVIRONMENT. THE FIGURE OF A HAND [CONNECTED TO YOUR GLOVE] IS ALWAYS IN THE CORNER OF THIS VIRTUAL ENVIRONMENT. TO MOVE THROUGH THE ENVIRONMENT, ALL YOU HAVE TO DO IS POINT. THE VIRTUAL ENVIRONMENT FEATURES CYBERNETIC FEEDBACK AND CONTROL SYSTEMS SIMULATING THE INTERACTION WITH REAL OBJECTS. IT PROMISES TOTAL IMMERSION IN A NEW SYMBOLIC UNIVERSE FOR THE BORED AND HYPER, CLEARLY A LARGE MARKET SHARE.

THE PREHISTORY OF VIRTUAL REALITY IS HOTLY CONTESTED AND SHROUDED IN MYTH. I WILL TALK ABOUT THE MILITARY ORIGINS LATER, BUT FOR NOW IT SEEMS USEFUL TO CONSIDER THE DEPARTMENT OF DEFENSE AS A MATRIX OF SORTS. MANY INNOVATIONS IN COMPUTER TECHNOLOGY ORIGINATED WITH THE DOD, WHICH SINGLEHANDEDLY CREATED THE U.S. COMPUTER INDUSTRY IN THE 1950'S. THE PENTAGON OPERATES ON A PARALLEL TRACK TO INNOVATIONS PRODUCED FOR THE CIVILIAN MARKET, VERY OFTEN FUNDING RESEARCH AND PROVIDING SEED MONEY. THIS IS NOT TO DENY THE UTOPIAN ORIGINS OF SOME PRESENT CYBERSPACE AND VIRTUAL COMMUNITIES. WITH THE FIRST ON-LINE COMPUTER CONFERENCES IN 1978-79 WE HAVE THE FIRST 2-D VIRTUAL REALITY ENVIRONMENTS. THESE CAME JUST ON THE HEELS OF TERMINAL BASED, BULLETIN BOARD SYSTEMS. THESE ON-LINE CONFERENCES WERE VERY POPULAR IN AND AROUND SILICON VALLEY AND WERE MADE POSSIBLE BY THE INTRODUCTION OF THE COMMODORE PET AND THE APPLE II. TREE-STRUCTURED COMMUNITIES DEVELOPED AT THIS TIME, EACH WITH ITS OWN PARTICULAR ETHICS AND LAW OF INTERACTION, AND SOME WERE QUITE PROGRESSIVE.

EVERYTHING CHANGED IN INHABITABLE VIRTUAL SPACE IN 1984 WITH BOTH THE PUBLICATION OF GIBSON'S NEUROMANCER AND THE U.S. DEFENSE ADVANCED RESEARCH PROJECTS ADMINISTRATION'S (DARPA) UNPRECEDENTED FINANCIAL COMMITMENT TO VIRTUAL SYSTEMS FOR MILITARY USE IN TELEPRESENCE, REMOTE MATERIALS HANDLING, AND WEAPONS TRAINING TECHNOLOGY. GIBSON'S NOVEL WAS WEIRDLY SYNCHRONOUS WITH ADVANCES IN COMPUTER TECHNOLOGY HAPPENING IN DIFFERENT LABORATORIES. IT BROUGHT TOGETHER SOME OF THESE TENDENCIES AND GAVE THEM A FOCUS AND A COMMON VISION OF WHAT THE NEW SENSORIAL FUTURE WOULD BE LIKE. NEUROMANCER'S VISION PROVIDES THE VIRTUAL REALITY COMPANIES LIKE VPL AND AUTODESK WITH THEIR FANTASMATIC OF A TACTILE AND VISUALLY ENHANCED TOTAL VIDEO ENVIRONMENT CONSTRUCTED OF INTERACTIVE SPACES THAT ONE NOT ONLY INHABITS, BUT CAN FLY THROUGH, MODIFY, AND REINVENT. THIS IS NOT HERE YET, BUT THE HYPE IS BURNING MY CIRCUITS.

THIS BRINGS US TO THE PRESENT. BEARING SOFTWARE WITH HARDSELL, THE BARKERS AND DEALERS IN VIRTUAL HAVE HIT THE STREETS PROMISING NORTH AMERICANS NEW AND DIFFERENT EMBODIMENTS FOR THE 1990'S. EMPLOYING IMAGE-SMART MARKET SPECTACLES AND GROOVY CONFERENCES, THEY OFFER A NEW GAME OF VISIONPLUS THAT SEEMINGLY ANY AGE CAN PLAY. SALESMAN OF THE YEAR, JARON LANIER, CLAIMS THAT VIRTUAL REALITY WILL BE IN EVERY AMERICAN HOME IN 20 YEARS. VIRTUALLY [OOPS!] ALL ITS PROPONENTS CALL THE NEW DEVELOPMENT "REVOLUTIONARY", AND "A VISION OF THE FUTURE." VIRTUAL REALITY WILL PRODUCE INTIMATE, UTOPIAN ENVIRONMENTS OF HUMAN COLLECTIVITIES LINKED PEACEFULLY AND NOISELESSLY BY FREE INFORMATION CHANNELS. THE CLUNKY, INEFFICIENT INFORMATIONAL BUREAUCRACIES OF THE 70'S AND 80'S WILL DISSOLVE WITH BARELY A TOUCH OF DATA-GLOVE.

THESE BARKERS AND DEALERS FORM A WEIRD COALITION OF DREADQUEENS[LANIER]; POST-HIPPIE SILICON VALLEY WUNDERKINDER WITH MORE THAN ONE TYPE OF CHIP PER SHOULDER; 60'S BURNERS SUCH AS TIMOTHY LEARY AND FORMER GRATEFUL DEAD LYRICIST JOHN PERRY BARLOW; FORMER PENTAGON RESEARCHER THOMAS FURNESS; AND CARDCARRYING MILITARY-CYBERNETIC MATRIX PERSONNEL LIKE BOEING VICE PRESIDENT WELLIVER, WHO HAVE PARADED IN TICKER TAPE FASHION THROUGH MAINSTREAM ARTICLES IN TIME, U.S. NEWS AND WORLD REPORT, ROLLING STONE, AND MAJOR U.S. DAILIES. THE SUCCESS OF THE MOBILIZATION OF THIS OPERATION VIRTUAL STORM WAS BARELY INTERRUPTED BY THE SMALL INCONVENIENCE OF THE AERIAL MASSACRE OF 200,000 IRAQIS IN OPERATION DESERT STORM.

WE SHOULD HAVE LEARNED BY NOW TO BE JUST A LITTLE LEARY OF THE DISCOURSE OF A CALIFORNIAN, ROMANTIC, QUASI-COUNTERCULTURAL FUTURISM. WE NEED TO KEEP CRITICALLY SCROLLING THE MODE OF ITS PRODUCTION. THE DISCOURSE OF DISCOVERING/PRODUCING NEW WORLDS NEEDS TO BE CONTEXTUALIZED AND CRITICALLY

13752 ALLUCQUERE ROSANNE STONE[TEXT]MARC DRISCOLL[TEXT]REVERB STRUEREIDES[DESIGN]
HRAZTAN ZEITLIAN[TEXT & DESIGN]ARCHITECTURE OF *ELSEWHERE* GONDS LYNX

UNDERLYING THIS STORY IS A TANGLE OF MULTIPLY NESTED ASSUMPTIONS. ONE THREAD OF THIS TANGLE IS THAT SUBJECTIVITY IS INVARIABLY CONSTITUTED IN RELATION TO A PHYSICAL SUBSTRATE—THAT SUBJECTS MUST BE ASSOCIATED WITH BODIES. ANOTHER IS THAT WE KNOW UNPROBLEMATICALLY WHAT "BODY" IS.

OF COURSE WE ALL CHANGE PERSONAE ALL THE TIME, TO SUIT THE SOCIAL OCCASION, ALTHOUGH WITH ONLINE PERSONAE THE ACT IS MORE PURPOSEFUL. NEVERTHELESS THE SOCIETAL IMPERATIVE WITH WHICH WE HAVE BEEN RAISED IS THAT THERE IS ONE PRIMARY PERSONA, OR "TRUE IDENTITY", AND THAT IN THE OFFLINE WORLD—THE "REAL WORLD"—THIS PERSONA IS FIRMLY ATTACHED TO A SINGLE PHYSICAL BODY, BY WHICH OUR EXISTENCE AS A SOCIAL BEING IS AUTHORIZED AND IN WHICH IT IS GROUNDED. THE ORIGIN OF THIS "CORRECT" RELATIONSHIP BETWEEN BODY AND PERSONA SEEMS TO HAVE BEEN CONTEMPORANEOUS WITH THE ENLIGHTENMENT, THE SAME CULTURAL MOMENT THAT GAVE BIRTH TO WHAT WE LIKE TO CALL THE SOVEREIGN SUBJECT. TRUE, THERE IS NO SHORTAGE OF EXAMPLES EXTENDING FAR BACK IN TIME OF A SENSE OF SOMETHING IN THE BODY OTHER THAN JUST MEAT. USUALLY THIS HAS TO DO WITH AN IMPALPABLE SOUL OR A SIMILAR MANIFESTATION—SOME AGENCY THAT CARRIES WITH IT THE SEAT OF CONSCIOUSNESS, AND THAT NORMALLY MAY BE DECOUPLED FROM THE BODY ONLY AFTER DEATH. THIS IS TRUE ALMOST EXCLUSIVELY IN WESTERN EUROPEAN CULTURES AND THEIR DESCENDANTS; IN OTHER CULTURES, THE SOUL OR SOME IMPALPABLE AVATAR ROUTINELY JOURNEYS FREE OF THE BODY, AND A CERTAIN AMOUNT OF ENERGY IS ROUTINELY EXPENDED IN MANAGING THE RESULTS OF ITS TRAVELS. PARTLY THE WESTERN IDEA THAT THE BODY AND THE SUBJECT ARE INSEPARABLE IS A WORTHY EXERCISE IN WISH-FULLMENT—AN ATTEMPT TO EXPLAIN WHY EGO-CENTERED SUBJECTIVITY TERMINATES WITH THE SUBSTRATE. RECENTLY WE FIND IN SCIENCE FICTION QUITE A NUMBER OF ATTEMPTS TO REFIGURE THIS RELATIONSHIP, NOTABLY IN THE WORK OF AUTHORS LIKE JOHN VARLEY, WHO HAS MADE SERIOUS ATTEMPTS AT PHENOMENOLOGIES OF THE SELF [E.G., VARLEY 1985].

THERE CAN BE PRODUCTIVE INTERVENTIONS INTO OUR CULTURAL BELIEF THAT THE UNMARKED SOCIAL UNIT, BESIDES BEING WHITE AND MALE, IS A SINGLE SELF IN A SINGLE BODY. MULTIPLE PERSONALITY "DISORDER" [MPD] IS ONE. MPD IS GENERALLY CONSIDERED TO BE PATHOLOGICAL, THE RESULT OF TRAUMA. BUT WE CAN LOOK TO THE CONSTRUCTION AND MANAGEMENT OF PATHOLOGY FOR THE CIRCUMSTANCES THAT CONSTITUTE AND AUTHORIZE THE UNMARKED, SO THAT WE MAY TAKE THE PATHOLOGIZATION OF MPD AND IN GENERAL THE MANAGEMENT AND CONTROL OF ANY MANIFESTATIONS OF BODY-SELF, OTHER THAN THE ONE BODY-ONE SELF NORM, TO BE USEFUL TOOLS TO TAKE APART DISCOURSES OF THE BODY SO WE CAN SEE WHAT MAKES THEM WORK. THERE ARE OTHER INTERVENTIONS TO BE MADE, AND WE LOOK TO A HARAWAYAN ELSEWHERE—IN THIS CASE, THE STRUCTURE OF MEANING IN VIRTUAL SPACE—FOR INFORMATION.

BUT FIRST, A WORD FROM SOME OF OUR SPONSORS.

PORTIONS OF THIS DISCOURSE ARE BROUGHT TO YOU BY THE LOA OF CONNECTIVITY. WHOSE SYMBOL IS BOUNDARY, WHOSE HABITATION IS THE FLESH-MACHINE.

THE BEGINNING: REINVENTION AND ENCOUNTER [THE AUTHOR STAGES AN INTERRUPTION IN HER OWN TEXT]

I AM A SOCIAL SCIENTIST [GHU HELP THE PROFESSION!] AND A NOVELIST, TRAINED TO BE SENSITIVE TO THE INFLECTIONS AND NUANCES BY WHICH WE TELL EACH OTHER STORIES. A STORY IS PARTLY A MEANS OF SHARING CONVICTION. HAVING BEEN A TECHNICAL AND SCIENTIFIC WRITER AS WELL AS AN AUTHOR OF FANTASY AND SCIENCE FICTION, I AM AWARE THAT THE BOUNDARIES BETWEEN SCIENCE AND FICTION ARE FLUID. THE MOST TROUBLING STORIES ARE PRECISELY THOSE THAT ARE DIFFICULT TO ANALYZE—THOSE STORIES THAT ARE SITUATED IN THE BOUNDARIES BETWEEN CATEGORIES AND THAT MUST BE ANALYZED IN MULTIPLE WAYS BEFORE THEIR MEANINGS CAN BE UNDERSTOOD. IN THE LISTENER THEY FREQUENTLY PRODUCE A SENSE OF UNEASE, A FEELING THAT THE WAY THINGS ARE MIGHT SHIFT UNEXPECTEDLY OR SLIP AWAY. I FIND THAT FREQUENTLY THESE ARE THE MOST INTERESTING STORIES, BECAUSE THEIR SHAPESHIFTING QUALITIES MAKE THEM POWERFUL AGENTS OF TRANSFORMATION.

DIFFERENT BEINGS TELL THESE BOUNDARY STORIES. SOME ARE PEOPLE (AS WE PROVISIONALLY UNDERSTAND THE TERM). SOME ARE MORE OR LESS ANONYMOUS COLLECTIVE AGENCIES LIKE GOVERNMENTS, DEPARTMENTS, BUREAUS, WHERE AN INDIVIDUAL'S NAME ON THE STORY IS USUALLY A POLITE FORMALITY. SOME STORIES SEEM TO BE JUST THERE, AS IF THEY MATERIALIZED OUT OF THIN AIR. THERE ARE OTHER BEINGS THAT TELL STORIES AS WELL, ENTITIES THAT ARE HARDER TO DESCRIBE. HOWEVER THEY MAY BE CONSTITUTED, WE TEND TO SEE THEM AS PEOPLE LIKE OURSELVES. WE PUT FACES ON ENORMOUS COLLECTIVITIES. "THE IRS SCREWED ME." SUCH SEEMINGLY LIGHT REMARKS SHOW OUR DEEP PROCLIVITY, OUR DEEP NEED, TO MAKE SELF IN THE WORLD—USUALLY OUR OWN SELF THAT WE REMAKE CONTINUALLY, BUT ALSO THE NEED TO MAKE SELF OUT OF *ANY* COLLECTION OF ATTRIBUTES THAT WE THINK WE CAN RECOGNIZE AS POSSESSING AGENCY—THAT IS, THAT RESEMBLES OR *ACTS LIKE* OUR DEFINITIONS OF A "PERSON".

AS I LISTEN TO THE STORIES BY WHICH WE PRODUCE OUR COMMUNITIES, OUR BODIES AND OUR SELVES, MY STAKES ARE HIGH IN UNDERSTANDING WHO IS TELLING THEM AND FOR WHAT REASON. THE WAY EACH OF US EXPERIENCES OUR OWN SENSES OF OURSELVES OFTEN SEEMS LIKE A UNIVERSAL CONSTANT, UNCHANGED ACROSS SPACE AND TIME. THAT THERE IS AN "I" WITHIN EACH OF US IS UNPROBLEMATIC, A GIVEN. YET OTHER THINGS ABOUT OURSELVES THAT WE THOUGHT OF AS GIVEN AND IMMUTABLE HAVE PROVEN TO BE QUITE PLASTIC AND MALLEABLE. TAKE, FOR EXAMPLE, THE WAYS IN WHICH FEMINIST THEORETICIANS TOOK THE "FACT" OF SEX APART INTO SOME OF ITS COMPONENTS, AND DEMONSTRATED A MULTIPLICITY OF DISTINCTIONS BETWEEN THE CONCEPTS OF SEX AND GENDER. MAKING GENDER VISIBLE WAS PARTIALLY POSSIBLE BECAUSE THEORETICIANS WORKING IN SUCH AREAS AS CULTURAL AND FEMINIST STUDIES DEVELOPED NEW TOOLS FOR CHANGING THE WAYS WE HAD LEARNED TO SEE, TO MAKE A DEEPER, MORE FINE-GRAINED SEEING POSSIBLE. IN A SIMILAR WAY THAT THE JUST-SO CHARACTER OF STORIES OF GENDER—THE VERY QUOTIDIAN AND HOMELY CHARACTER OF THEIR INVISIBILITY—HELPED CONCEAL THE OPERATIONS OF VAST NETWORKS OF POWER AND THE FLOW OF THEIR ENERGIES, SO DOES THE HOMELY, GIVEN CHARACTER OF BODIES AND SELVES CONCEAL NETWORKS, PERVASIVE AND POWERFUL IN THEIR OWN WAYS. STORIES OF BODY AND SELF AND THE COMMUNITIES THEY FORM MAKE UP MUCH OF THE GROUNDWORK OF OUR LIVES. WE SAY BODIES *AND* SELVES NOT BECAUSE WE ARE CHILDREN OF DESCARTES, AND MUST KEEP THEM SEPARATE—MORE THAN ANYTHING ELSE, FEMINIST AND CULTURAL THEORISTS, AND OTHERS, HAVE BEGUN TO DISLODGE THAT GROUNDING MYTH IN SUCH A WAY THAT, WITH

SIMULTANEOUSLY RECONSTITUTE THE SITE'S "FANLIKE MOTION OF DISSEMINATION" (3).

THE SIMULTANEOUS CONDITION OF THE **PRO[B(E)]JECT** AS **EDIFICE & DISSEMINATING BLOW(N)-UP DEHISCENCE** OF SITE IN ANTIGRAVITY CANNOT BE READILY DIVIDED *(DEVIDEE)*: THE **PRO[B(E)]JECT** DWELLS IN A ***DISMALLY*** CONSTELLATED GRAVITATIONAL FIELD.

THE **PRO[B(E)]JECT** LINKS **(LYNX)** THE TWO SITES IN A **SMOOTH SPACE** (D/G), "***SMOOTHING* THE SMOOTH**" THE SITING OF THE **PRO[B(E)]JECT** IN **PROXYSITE** DEFORMS THE **PRO[B(E)]JECT** & SIMULTANEOUSLY FORMS A NEW FIGURE OF THE **PRO[B(E)]JECT**: ITS SPACE **LEAKS AWAY**. SMOOTH SPACE IS TACTILE, WITHOUT HORIZON, A FIELD OF **EQUAL NEARNESS**, NON-CONTACT, FIELDING OF THE CLOSE. THE PROVISIONAL SITE IS A **STRIATED SPACE** (D/G), HORIZONED & BACK-GROUND.

THE **PRO[B(E)]JECT** IS CAUGHT IN A CLOSE-RANGE **LONG DISTANCE** SPACE. [WHERE "REMOTENESS AND NEARNESS COMMINGLE"]. LEVITATED BY THE ***DRAG*** OF OCULAR SHAPES **ANTICODING**, INFLATED RESERVES OF **RANDOM INDETERMINEDNESS**. IT IS A **CODEX** OF THE TWO SITES, A CODED THAT CANNOT BE DECODED. "COMPETITON BETWEEN RANDOMNESS AND CODE DISRUPTS THE VERY SYSTEMACITY OF THE (SITES) WHILE IT ALSO HOWEVER REGULATES THE RESTLESS, UNSTABLE INTERPLAY OF (SITE)" (4).

THE **PRO[B(E)]JECT** ARTICULATES THE CROSSWIRES OF A **CONSTITUTIVE DISORDERING** OF SITE & FUNCTIONS SIMILARLY TO THE <<***"STRANGE ATTRACTER(S)"*** FROM THE THERMODYNAMICS OF STATES FAR FROM EQUILIBRIUM - FROM THE FIELD OF NON-LINEAR DYNAMICS>> (5).

THE OVERALL UNITY OF SITE IS ULTIMATELY <<DISCONNECTED INTO SEVERAL **"PARTIAL ASSEMBLIES"** [**PROXYSITE**, **PROVISIONAL SITE**] OR **"PARTIAL SYSTEMS"** (QUASI-AUTONOMOUS "COMPLEXES," INNER OBJECTS [**PRO[B(E)]JECT**]), EACH OF WHICH HAS ITS OWN (...) "PERSONNALITIES" (MOLAR SPLITTING)>> (6).

THE **PRO[B(E)]JECT** IS AN OBJECT W/OUT GRAVITY (IT IS UNDECIDABLE), A SUBSTITUTABLE & SUBSTITUTE **(a)OBJECT** OF SITE, A SUB-OBJECT, ***OBJET a***, "CIPHER OF ITS OWN DISAPPEARANCE." THE **PRO[B(E)]JECT** BOTH AS EDIFICE AND ("LIVE") ***SITE-GRAM*** IS AN "ENUNCIATING/UTTERING APPARATUS" (7).

EXAMINED, ITS COLONIALIST GLITCH [illegible] TO BE RUN OUT. THE FRONTIER MENTALITY SOUNDS LIKE [illegible] TROPES/TROOPS [illegible] IMPERIA[illegible] COWBOYS. VERY [WILD] WESTERN. LET'S LOOK WITH A HERMENEUTICS OF SUSPICION AT [illegible] OF THE TWO RECENT ARTICLES ON VIRTUAL REALITY WITH A TITLE REFERENCING SHARTE[illegible]EING AND NOTHINGNESS.

INTERVIEWS WITH A VAMP[illegible]

JOHN PERRY BARLOW WRITES I[illegible]BEING IN OUT[illegible]GNESS: "I HAVE BECOME A TRAVELLER IN A REALM THAT WILL ULTIMA[illegible] BOUNDED [illegible] THE HUMAN IMAGINATION, A WORLD WITHOUT ANY OF THE USUAL L[illegible] OF CODE[illegible] [illegible]UTH, CARRYING [illegible]ACITY, DENSITY OR OWNERSHIP." BARLOW WAX[illegible] [illegible]LGIC OF [illegible] HIS ADVICE AT THE '805 IS TO "BOOT UP, JACK IN, GET VIRTUA[illegible] [illegible]TOLLY[illegible] [illegible] VIRTUAL REALITY. "SUDDENLY I DON'T HAVE A BODY ANYMO[illegible] [illegible]GHT[illegible] [illegible]CE. WE ARE BARRAGED WITH DISCURSIVE TROOPS THAT SEE[illegible] [illegible]E UP T[illegible] [illegible]THELESS IMAGINATION OF MALE ADOLESCENCE. WE EVEN DISCOV[illegible] [illegible]T LOVE OF[illegible]'S-THE-KEY VIRTUAL REALITY COMPANY IN SILICON VALLEY- TOP ENGINEER[illegible] [illegible]ZMER[illegible], WHO INSPIRE[illegible] TO IMPROVE VIRTUAL TECHNOLOGY BECAUSE HE "HA[illegible]YS WAN[illegible] [illegible]LITY T[illegible]ACTUALLY PLAY 'AIR GUITAR.'" BARLOW'S HISTORY OF V[illegible] [illegible]ALITY HAS ECONOMIC STANDARDS AND ABSENCE OF MUCH DISCUSSION OF VR'S [illegible]TARY ORIGINS. [illegible]TACTFULLY SEPARATES VIRTUAL TECHNOLOGIES FROM SIMULATION[illegible] [illegible]RACTICE [illegible] PRACTICE [illegible] AND [illegible] HAVE BEEN [illegible]OLVED IN[illegible]CE THE '60S. THIS ALLOWS [illegible] TO [illegible] CLAIM [illegible] MILITARY O[illegible] BECAME [illegible]OLVED WITH VIRTUAL REALITY [illegible] TECHNOLOGY ASSIGN[illegible]TERNITY TO THE CIVILIAN CYBE[illegible]NETIC[illegible] [illegible] [illegible] [

LUCK AND SUPPORT FROM FELLOW TRAVELERS, IT MAY NEVER FALL BACK QUITE INTO PLACE—BUT BECAUSE THE COUPLING BETWEEN OUR BODIES AND OUR SELVES IS A POWERFULLY CONTESTED SITE, DENSELY STRUCTURED, AT WHICH GOVERNMENTS, INDUSTRIES, SCIENTISTS, TECHNOLOGISTS, RELIGIOUS FANATICS, RELIGIOUS MODERATES, MEDIA PRACTITIONERS, AND SCHOLARS FIGHT FOR THE RIGHT TO SPEECH, FOR A PROFOUNDLY MORAL HIGH GROUND, AND NOT INCIDENTALLY FOR THE RIGHT TO CONTROL THE EPISTEMIC STRUCTURES BY WHICH BODIES MEAN.

OUR COMMONSENSE NOTIONS OF COMMUNITY AND OF THE BODIES FROM WHICH COMMUNITIES ARE FORMED TAKE AS STARTING POINTS, AMONG OTHERS, THAT COMMUNITIES ARE MADE UP OF AGGREGATIONS OF INDIVIDUAL "SELVES", AND THAT EACH "SELF" IS EQUIPPED WITH A SINGLE PHYSICAL BODY. AT THE GROUP FOR THE STUDY OF VIRTUAL SYSTEMS WE REFER TO THESE PRINCIPLES AS BUGS—THE BODY UNIT GROUNDED IN A SELF. THE NOTION OF THE SELF AS WE KNOW IT, CALLED IN VARIOUS STUDIES THE "I" AND IN OTHERS THE "SUBJECT", THAT TENACIOUS JUST-SO STORY THAT GOES ON TO ASSURE US THAT THERE EXISTS AN "I" FOR EACH BODY AND THAT WHILE THERE CAN BE MORE THAN ONE "I" ON TAP THERE CAN ONLY BE ONE PRESENT AT ANY TIME, SEEMS A NATURAL AND INEVITABLE PART OF LIFE. IT WAS JUST THIS KIND OF STORY THAT WE TOLD EACH OTHER IN ORDER TO HIDE THE COMPLEXITIES OF GENDER AND OF WHAT WE CALL RACE, UNTIL THEORETICIANS OF GENDER AND CULTURE MADE THE PRACTICES VISIBLE AND SHOWED HOW THEIR INVISIBILITY AUTHORIZED AND ANCHORED A SYSTEM OF OPPRESSION. THERE WAS MORE THAN ENOUGH WORK TO BE DONE WITH ISSUES ARISING FROM GENDER AND RACE TO OCCUPY AN ENTIRE GENERATION OF THEORISTS. BUT MOST THEORIES OF THE SELF, EVEN FEMINIST THEORIES, STOP JUST SHORT OF TINKERING WITH THE FRAMEWORK UPON WHICH THE IDEA OF GENDER ITSELF IS BASED—THE FRAMEWORK OF THE INDIVIDUAL'S SELF-AWARENESS IN RELATION TO A PHYSICAL BODY. IT IS BY MEANS OF THIS FRAMEWORK THAT WE PUT IN PLACE THE "I" WITHOUT THE COUPLING OF WHICH TO A PHYSICAL BODY THERE CAN BE NO RACE OR GENDER, NO DISCOURSE, NO STRUCTURE OF MEANING. THIS IS WHY THE NEED TO MAKE SELF SEEMS SO URGENT. TELLING ANY STORY DEPENDS, OR SEEMS TO DEPEND, UPON BUGS. TO MAKE VISIBLE THE STORIES BY WHICH THE COMPLEX AND SHIFTING PLAY OF BODY, SELF AND COMMUNITY IS CONTINUALLY MADE AND REMADE, WE NEED TO LOOK FOR THE SIGNS OF THE APPARATUS BY MEANS OF WHICH THE STORIES ARE TOLD, AND, BY TRACING THE EVOLUTION OF THIS APPARATUS, TO SHOW THE FORCES, BATTLES, NEGOTIATIONS, AND SETTLEMENTS BY WHICH IT IS MADE AND REMADE.

THESE ENCOUNTERS ARE ABOUT RELATIONSHIPS BETWEEN BODIES AND PERSONAE/ SELVES/ SUBJECTS, AND THE MULTIPLICITIES OF CONNECTIONS BETWEEN THEM. THEY ARE ABOUT NEGOTIATING REALITIES, AND THE CONJUNCTIONS OF SOCIAL SPACES AND ACTIVITIES BOUND TOGETHER BY WEBS OF PHYSICAL AND IDEOLOGICAL FORCE. THEY MAP OUT A FIELD OF DISCOURSE FOR WHICH THEY ACT AS EXPERIENTIAL DEMARCATIONS:

- MANY PERSONS IN A SINGLE BODY (MULTIPLE PERSONALITY);
- MANY PERSONS OUTSIDE A SINGLE BODY (CYBERSPACE IN ITS MANY FORMS AND ATTENDANT TECHNOLOGIES OF COMMUNICATION);
- A SINGLE PERSON IN/OUTSIDE A GROUP OF BODIES (INSTITUTIONAL SOCIAL BEHAVIOR).

THE TWO CONSTANTS IN THESE ACCOUNTS ARE BODIES AND EXPERIENCES OF SELF, WHETHER THEY ARE CALLED AVATARS, PERSONS, SELVES, OR SUBJECTS.

ONE WAY TO READ THE HISTORY OF TECHNOLOGY IS AS A SERIES OF COMPLEXIFICATIONS, KNOTS AND LOOSENINGS OF THE BONDS AND TENSIONS BETWEEN BODIES AND SELVES, MEDIATED BY TECHNOLOGIES OF COMMUNICATION. WITHIN A FORCE-FIELD OF POWER RELATIONSHIPS—WITH THE SCIENCE FICTION FLAVOR OF "FORCE-FIELDS" A PURPOSIVE INFLECTION. OVER TIME, AS TECHNOLOGY HAS GROWN INCREASINGLY COMPLEX, AND IN PARTICULAR WITH THE DEVELOPMENT OF INFORMATION TECHNOLOGY (WHICH ADDRESSES ITSELF OVERTLY RATHER THAN COVERTLY TO SYMBOLIC EXCHANGE), THE ROLE OF TECHNOLOGY IN MEDIATING THE FLOW OF COMMUNICATION BETWEEN BODIES AND SELVES HAS BECOME MORE UBIQUITOUS AND MORE INDISPENSABLE. FROM THIS SITUATION ARISES A COMPLEX VARIETY OF DENSELY STRUCTURED INTERACTIONS AMONG ACTORS AND ACTANTS THAT RESIST TRADITIONAL CATEGORIES SUCH AS, SAY, SOCIAL OR TECHNICAL—AND RESIST TRADITIONAL MODES OF ANALYSIS. BECAUSE THE CHARACTER OF THEIR INTERACTIONS RESEMBLES THAT OF FAMILIAR SOCIAL SYSTEMS, BUT INSTEAD OF IN VILLAGES, CITIES, OR CLUBS THEY INTERACT "VIRTUALLY", IN THE ELSEWHERE-SPACE OF COMMUNICATIONS NETWORKS, I CALL THEM *VIRTUAL SYSTEMS*.

TECHNOLOGIES THAT ENABLE NEAR-INSTANTANEOUS COMMUNICATION AMONG SOCIAL GROUPS RAISE OLDER PROBLEMS IN NEW GUISES (SIMILAR TO THE UNEXPECTED WAYS IN WHICH THE INVENTION OF THE AUTOMOBILE AFFECTED COURTING BEHAVIOR), BUT ALSO RAISE NEW PROBLEMS: NOT SIMPLY PROBLEMS OF ACCOUNTABILITY (I.E., WHO DID IT), BUT OF WARRANTABILITY (I.E., DID A BODY/SUBJECT UNIT DO IT). THE ISSUE OF WARRANTABILITY—I.E., IS THERE A PHYSICAL HUMAN BODY INVOLVED IN THIS INTERACTION *ANYWHERE*—IS ONE SUCH.

—WE MAY SAY THAT EVERY GROUP DEVELOPS ITS OWN SYSTEM OF SIGNIFICANT SYMBOLS WHICH ARE HELD IN COMMON BY ITS MEMBERS AND AROUND WHICH GROUP ACTIVITIES ARE ORGANIZED. INSOFAR AS THE MEMBERS ACT TOWARD AND WITH REFERENCE TO EACH OTHER, THEY TAKE EACH OTHER'S PERSPECTIVES TOWARD THEIR OWN ACTIONS AND THUS INTERPRET AND ASSESS THAT ACTIVITY IN COMMUNAL TERMS. GROUP MEMBERSHIP IS THUS A SYMBOLIC, NOT A PHYSICAL, MATTER, AND THE SYMBOLS WHICH ARISE DURING THE LIFE OF THE GROUP ARE, IN TURN, INTERNALIZED BY THE MEMBERS AND AFFECT THEIR INDIVIDUAL ACTS.
—ANSELM STRAUSS, WHO WOULD BE ASTONISHED TO BE IN *SEMIOTEXT(E)*

IT HAS BEEN SUGGESTED THAT A GROUP CONSTITUTED AROUND A COMMON SYMBOLIC STRUCTURE IS A "CULTURE AREA" OF ITS OWN, "THE LIMITS OF WHICH ARE SET NEITHER BY TERRITORY NOR FORMAL MEMBERSHIP, BUT BY THE LIMITS OF EFFECTIVE COMMUNICATION" (SHIBUTANI [STRAUSS 1986:XXII]). STRAUSS WAS QUICK TO POINT OUT THE IMPLICATIONS OF SUCH A POSITION: *EFFECTIVE COMMUNICATION!* THE CONSTITUTION AND EVOLUTION OF SOCIAL WORLDS, THE FORM AND STRUCTURE OF COMMUNITY AS

MODELISING CENTERS OF "PARTIAL SUBJECTIVATION" (8).

THE PARTIAL SUBJECTIVITIES IN THE **PRO|B(E)|JECT** IMPLY APERTURES OF VISION, BODILY, MACHINIC, INCORPOREAL AND INFRAPERSONAL COMPONENTS. THE RESONANCES AND **REVERB**ERATIONS OF THE COMPONENTS ON/INTO EACH OTHER ACROSS "TRANSVERSAL DIMENSIONS" ARE PROBED/PROJETATED VIA "UNDERLINING, ACCENTUATING, (RENDERING) DISCERNIBLE THE SPECIFIC TRAITS OF THE EXPRESSIVE MATTER OF EACH (COMPONENT) "(9).

"THE HETEROGENESIS OF THE COMPONENTS AND THE PROCESS OF RESINGULARISATION" (10) IS CARRIED BY THE ARCHITECTURAL *SUBJECT-OBJECT*, THE **PRO|B(E)|JECT**. THE **PRO|B(E)|JECT** IS ENGENDERED BY THE UNMATCHING OVERLAPPING, INTERPENETRATION AND COLLIDING OF THE SITES THAT GENERATE "THE FLICKER OF THE *MOIRE* BLUR, AN EFFECT OF PROXIMITY" (11) (BLINKING PROXYMITY).

THE *MOIRE* EFFECT, THE *MOIRA*, "IS THE UNFOLDING/(...)ARTICULATION OF THE TWOFOLD" (12). THE FOLIATION OF HETEROGENOUS SITE WITH THE **PRO|B(E)|JECT** EXFOLIATES THE *MOIRE* EFFECT OF SITE TO THE OPEN.

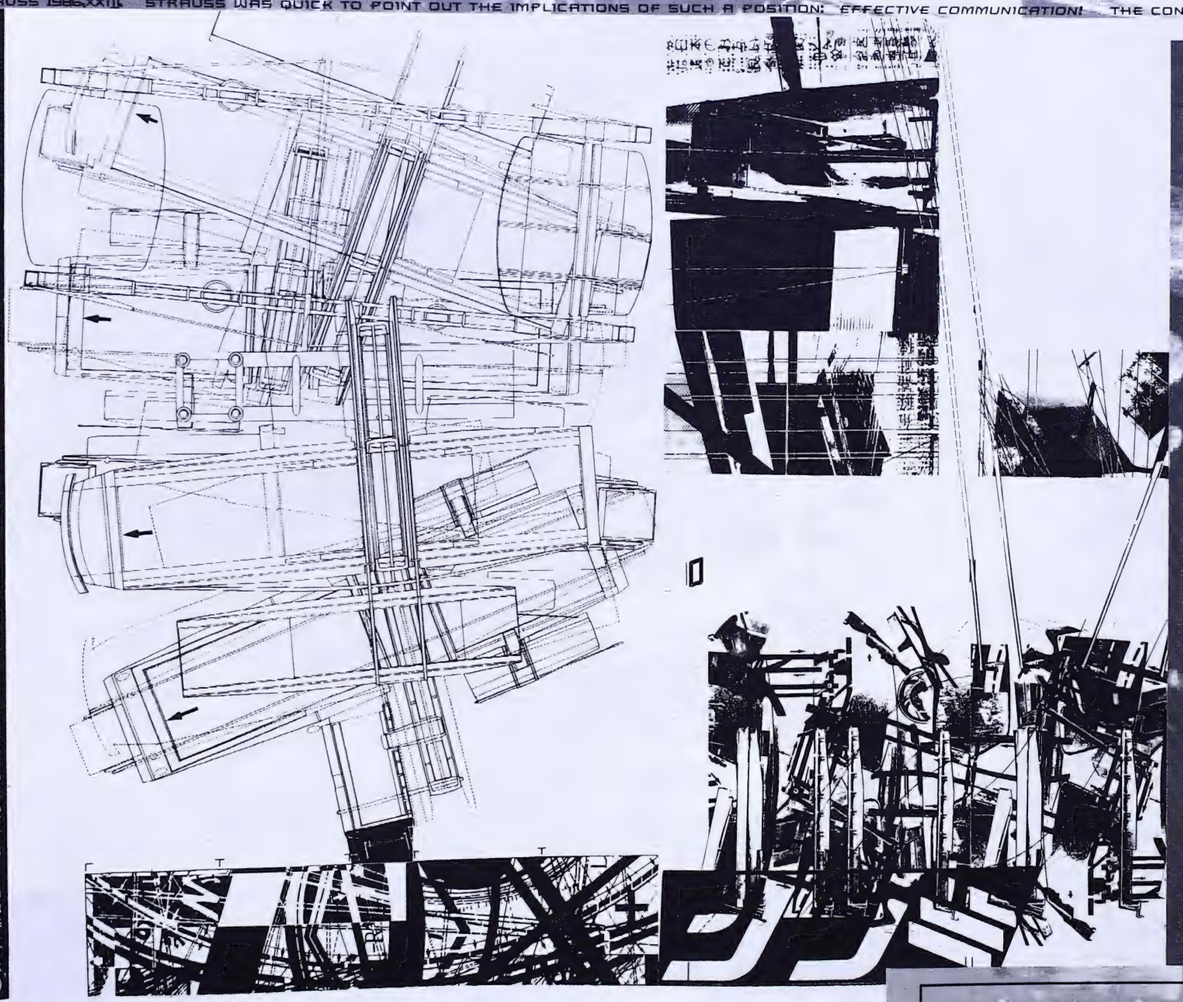
THE **PRO|B(E)|JECT** IS THE PULSATING FLUTTER OF *MEMOIRE* (MEMORY), THE ***ARTIFICIAL MEMORY*** OF SITE IN ANTIGRAVITY.

THE **PRO|B(E)|JECT** IS HELD (UP) & DRIVEN BY **THE MOTION OF BECOMING** OF SITE IN ANTIGRAVITY. HELD & DRIVEN, MAINTAINING ("*MAINTENANT L'*") ARCHITECTURE IN ANTIGRAVITY TIME, TO REMAIN EDIFICE & SIMULTANEOUSLY IRRADIATE, MAINTAIN THE RADIOACTIVE **HALF-LIVES** OF THE **PRO|B(E)|JECT**.

AN A-SIGNIFICATORY DISASSEMBLAGE, THE **PRO|B(E)|JECT** IS SCAFFOLDED OUT OF (AND FUSED IN) THE MOVING LAYERS OF THE **PROXYSITE**, **TRAVERSING** THE **PROVISIONAL SITE**, DERACINATED FROM (YET TIE'RODE|D TO) IT. A BUFFER ZONE AND SHOCK ABSORBENT LAYERING, THE **PRO|B(E)|JECT/EDIFICE** IS A **PROD**, A ***PRONG*** MACHINED OUT OF A BLOCK OF METAL (LIGHTWEIGHT, DURABLE TITANIUM, AT PLACES COVERED W/ RUBBER POLYURETHANE FOAM).

THE **PRO|B(E)|JECT/EDIFICE** IS SEVERED (SWEPT FORWARD), AS( )PIRATED IN ANTIGRAVITY, F(S)LASHES UP IN GRAVITATING ASCENT. IS MADE OF SHIFTED(R) (SHAPE-SHIFTING) CANTELEVERING PLANES AT

SYSTEMS/WARD (ALT-LINKS), UPTAKES,
TE-SENCY/HETEROCHRONICITY.



READING MELANIE KLEIN ON CHILDREN, IF HE WOULD ONLY PUT DOWN HIS POP PSYCHOLOGY AND GESTALT BROMIDES (WHICH BRING OUT THE GESTALTPO AS OFTEN AS THEY DO THE SOFTER, MORE 'FEMININE' SIDE OF FOUR-STAR GENERALS). LANIER CLAIMS THAT SOME TECHNOLOGY IS GOOD AND SOME BAD. VIRTUAL REALITY IS A "TOTAL WINNER, LIKE THE TELEPHONE." VIRTUAL REALITY WILL OPEN UP WORLDS OF SOFT COMMUNICATION AND INCREASE HUMAN UNDERSTANDING, HE PREACHES.

THE GESTALT-PACKAGE THAT LANIER IS PUSHING IS SHOT THROUGH WITH A VERY FAMILIAR MIX OF THE SMOOTH COMMENSURABILITY AND INFINITE INTERFACIBILITY OF IMAGINATION AND TECHNOLOGY, ART AND SCIENCE. FOR LANIER AND HIS GANG TO SELL VIRTUAL INTELLIGENCE AS A "TOTAL WINNER," "EMPATHY ENHANCER," AND THE "GREAT PROMISE OF HUMANITY'S TECHNOLOGICAL FUTURE," IT IS IMPORTANT THAT THEY DISAVOW THE DARKER, MORE SINISTER USES AND POSSIBILITIES/REALITIES THAT VIRTUAL WILL BE LINKED TO.

IN ADDITION TO PRESENT DAY MILITARY USAGE IN THE PERSIAN GULF AND LATIN AMERICA, THERE IS A GROWING INTEREST AND INVESTMENT IN CYBERSEX AND VIRTUAL PORNOGRAPHY MARKETS, CALLED 'TELEDILDONICS' BY HOWARD RHEINGOLD. ONCE AGAIN, WOMENS AND 3RD WORLD PEOPLES FLESH WILL BE CUT IN TO BY THE TATTOOING OF THE BINARY CODE OF THE MARKET. WHATS MARKETABLE WILL BE NEURALLY MODALITIES INTO THE NET FOR PERUSAL BY VIRTUAL FLANEURS. WHAT'S NOT, OR WHAT CAN'T BE MARKETED IS ALWAYS-ALREADY LEFT FOR DEAD, SACRIFICED TO THE INTEGRATED CIRCUITRY OF THE ELECTRONIC WORLD SYSTEM. ONLY NOW IT'S HARD-CORE, SOFT-CORE, AND SEMI-PERIPHERY.

THE PACKAGE THAT MARKETS VIRTUAL REALITY NOW IS PACHOULI-SCENTED AND PETER MAX-COLORIZED WITH MYSTICAL NEW-AGE TRAPPINGS, AND 'SOFT' BUSINESS PHILOSOPHIES. PEACE AND ECOLOGY ARE LINKS IN THIS CHAIN OF EQUIVALENCIES/ASSOCIATIONS.

TO BACK OFF FROM LANIER AND BARLOW FOR JUST A MOMENT, I NEED TO EXTEND THE CIRCUIT OF MY CRITICAL TRANSFERENCE AND PLACE THEM IN A SHIFTING, SYMBOLIC STRUCTURE/SPIRAL. WITH A TRACKING SHOT IT IS CLEAR THAT THEIR POSITION IN THE SPIRAL AS POPULIST CAPITALISTS IS INSIDE THAT OF A LARGER/WIDER ONE OF A 'SOFT' BUSINESS PHILOSOPHY THAT MIGHT SIMPLY BE NOMINATED THE MILITARY-CYBERNETIC MATRIX. A MORE UNLIKELY COUPLING/UNDYING ALLIANCE COULDN'T BE FOUND FOR DOING THE DIRTY COMMAND, CONTROL, COMMUNICATION, COMPUTER WORK OF THE PENTAGON. ALTHOUGH I FIND ENOUGH EVIDENCE OF GENUINE/MATERIAL LINKS BETWEEN VIRTUAL COMPANIES AND THE PENTAGON, MY ARGUMENT HERE IS TO PLACE THE VIRTUAL 'COMMUNITY' INTO A LARGER, MORE NEBULOUS STRUCTURE OF THE POWER/KNOWLEDGE NET OF CORPORATISM. THIS IS ONLY TO CLAIM THAT THEIR SOFTWARE PRODUCTS ARE ACTUALLY OVERDETERMINED EFFECTS OF A MUCH MORE POWERFUL, SOMETIMES GHOSTLY, INVISIBLE OR VAMPIRIC TRANSCENDENCE OF NEWTONIAN GROUND SENSE/HARDWARE. THIS CORPORATIST HARDWARE IS HOOKED UP INTO THE PENTAGON, BUT THROUGH MODALITIES THAT ARE MORE DIFFICULT TO PIN DOWN. THE WIRES OF THIS NET ARE MORE DIFFICULT TO SORT OUT, ITS MATRIX ALWAYS VEILED AND HIDDEN. IT IS TRANSUBSTANTIAL, ITS RAPID MUTATIONS ALLOWING IT TO TAKE ON DIFFERENT GUISES WHILE LIVING ON FOREVER, VAMPIRICALLY.

THE PENTAGON, FOR ITS PART, MUST BE DELIGHTED THAT THESE HIPPIES AND NEW-AGE DROPOUTS SEEM TO BE FRONTING FOR THEIR DIRTY WORK. VIRTUAL REALITY APPEARS TO BE PART OF THE PENTAGON'S NEW STRATEGY OF "DUAL-USE" PRODUCTS. WITH THIS STRATEGY THE PENTAGON IS TRYING TO BECOME MORE LIKE JAPAN'S GREAT MITI, THE COUNTRY'S MAJOR ECONOMIC PLANNER. THIS IS A STRATEGY ENDORSED BY THE BUSH ADMINISTRATION AND HAS ALREADY BEGUN TO DUMP MILITARY SPINOFFS ONTO THE CIVILIAN MARKETPLACE, THUS LEAPING FROM MILITARY TO COMMERCIAL USE. FOR VIRTUAL TO BECOME SUCCESSFUL IT IS ESSENTIAL THAT AS A COMMERCIAL COMMODITY IT BE STRIPPED OF ITS ASSOCIATIONS WITH THE MILITARY. THE VIRTUAL SALESPEOPLE ARE ALL TOO WILLING TO REPRESS THIS ASSOCIATION. MY DESIRE IS TO EXPOSE THE PERCEIVED, JUNGIAN CHILD WITHIN RECESS WILL PRODUCE THE SMALL, BLOODY HEAD OF GENERAL NORMAN SCHWARZKOFF AS THE ALIEN BURSTING OUT OF THE CHEST OF JARON LANIER.

[IM]MATERIAL GIRLS/MATERIEL BOYS

THIS IS NOT TO SAY THAT A NEW - COVERTLY MILITARIZED - CORPORATISM WILL BE WITHOUT ITS PLEASURES AND SENSORIAL STIM. THE TRADITIONAL JOB OF CORPORATISM IS TO HARMONIZE SMOOTHLY RELATIONS BETWEEN LABOR AND CAPITAL. IT IS SACRIFICIALLY-REPRESSIVE EVEN AS IT IS SIMULTANEOUSLY PRODUCTIVE OF NEW PLEASURE CENTERS. AT FIRST GLANCE, FREEDOM AND HYPERMOBILITY OF VIRTUAL REALITY WHERE EVERYONE CAN FINALLY BE A CREATIVE ARTIST, SAYE LEARY, SEEMS TO BE SOMEHOW "COUNTER-CULTURAL AND SUBVERSIVE OF THE MACHO WORK ETHIC OF THE LEANER AND MEANER CORPORATISM OF REAGANOMICS.

FRIEDERICH KITTLER HAS DEMONSTRATED THAT ON THE VERGE OF THE INDUSTRIAL REVOLUTION, WHAT HE CALLS THE DISCOURSE NETWORK OF 1800 CREATED NEW CONCEPTS OF

13954 ALLUCQUERE ROSANNE STONE TEXT/MARC DRU COLUTEXT/VERB STRUCTURE DESIGN
KRAZTAN ZEITLIN TEXT & DESIGN/*ARCHITECTURE OF ELSEWHERE GONDS LYNX*

XPRESSED SPATIALLY IN ARCHITECTURE AND PROXEMICS, IS NOT DEPENDENT UPON DISTRIBUTION IN A PHYSICAL SPACE THE ARRANGEMENT OF WHICH ACQUIRES ONTIC STATUS, BUT INSTEAD COULD AS VALIDLY BE BASED UPON SYMBOLIC EXCHANGES OF WHICH PROXIMITY IS MERELY A SECONDARY EFFECT. AS COMPLEX TECHNOLOGIES INCREASINGLY MEDIATE COMMUNICATION, RAISING PROBLEMS OF ACCOUNTABILITY (E.G., OBSCENE PHONE CALLS), THEORISTS HAVE TURNED THEIR ATTENTION TO THE SYSTEMS THAT ARISE WITHIN THE FRAME OF COMMUNICATIONS TECHNOLOGIES AS A SOURCE OF SOCIAL CONTROL AND AS INDICATORS OF CRISES AND RESPONSES IN THE SOCIAL ORDER. AMONG THE RECENT ATTENTION TO FOLLOWING TECHNOLOGICAL OBJECTS AS MEDIATORS IN SOCIAL INTERACTION IS THE WORK OF STRUM AND LATOUR. DRAWING UPON HER STUDIES OF BABOONS, STRUM DEMONSTRATES THAT THE FIRST TOOLS USED BY PRIMATES WERE OTHER PRIMATES. THE EARLIEST TECHNOLOGIES WERE SOCIAL INTERACTIONS, MEDIATORS IN A SYSTEM OF SYMBOLIC EXCHANGE.

WHAT SOCIAL GROUPS DOES COMMUNICATIONS TECHNOLOGY BIND? WHAT GROUPS ESCAPE OR CANNOT BE BOUND? WHAT TREATIES ARE ENFORCED IN THESE SETTLEMENTS? WHAT CAN WE LEARN FROM EXAMINING SUCH TREATIES?

CONSIDER A STUDY OF THE RELATIONSHIPS BETWEEN BODIES AND SELVES IN TERMS OF AN ANALYSIS OF THE HISTORY OF ONE SET OF PRACTICES—LET'S SAY, COMMUNICATIONS TECHNOLOGIES. LET'S TREAT THE HISTORY OF THESE TECHNOLOGIES AS AN ACCOUNT OF DISSOCIATION AND INTEGRATION—OF THE TENSIONS BETWEEN SELVES AND BODIES AND THE PLAY OF THEIR INTERACTIONS, SEPARATIONS AND FUSIONS. BY MEDIATING THESE INTERACTIONS COMMUNICATIONS TECHNOLOGIES SERVE SPECIFIC FUNCTIONS AS CREATORS AND MEDIATORS OF *SOCIAL SPACES* AND *SOCIAL GROUPS*.

SOCIAL SPACES AND SOCIAL GROUPS DO NOT SPRING INTO BEING ONLY AS CONCOMITANTS OF TECHNOLOGY. SOME WORKERS STUDY TECHNOLOGIES AS CRYSTALLIZATIONS OF SOCIAL NETWORKS, THE TECHNOLOGIES AND THE NETWORKS CO-CREATING EACH OTHER IN AN OVERLAPPING MULTIPLICITY OF COMPLEX INTERACTIONS (COLE 1989, HARAWAY 1990A, STAR 1990B, ETC). TECHNOLOGIES ARE SIMULTANEOUSLY CAUSES OF AND RESPONSES TO SOCIAL CRISIS (KEVING 1986). CONSIDER FOLLOWING THE HISTORY OF COMMUNICATION TECHNOLOGIES AS A STUDY OF SOCIAL GROUPS SEARCHING FOR WAYS TO ENACT AND STABILIZE A SENSE OF *PRESENCE* IN INCREASINGLY DIFFUSE AND DISTRIBUTED NETWORKS OF ELECTRONICALLY MEDIATED INTERACTION, AND THUS ALSO AS WAYS TO STABILIZE SELF/SELVES IN SHIFTING AND UNSTABLE FIELDS OF POWER.

VIEW BODIES AND SELVES IN RELATION TO COMMUNICATIONS TECHNOLOGY IN THREE WAYS:

1. SELVES AND RELATIONSHIPS BETWEEN SELVES CONSTITUTED AND MEDIATED BY TECHNOLOGIES OF COMMUNICATION; I.E., *AN APPARATUS FOR THE PRODUCTION OF COMMUNITY*.
2. TECHNOLOGIES THAT MEDIATE CULTURAL LEGIBILITY FOR THE BIOLOGICAL SUBSTRATES TO SELVES, SUBSTRATES THAT LEGALLY AUTHENTICATE POLITICAL ACTION; I.E., *AN APPARATUS FOR THE PRODUCTION OF BODY*.
3. TECHNOLOGIES MEDIATING BETWEEN BODIES AND SELVES WHICH MAY OR MAY NOT BE WITHIN PHYSICAL PROXIMITY; I.E., *INTERFACES*. IMPLICIT IN MANY OF THESE ACCOUNTS ARE ASSUMPTIONS ABOUT WHAT BODIES SHOULD BE OR DO, WHAT FORM BODIES SHOULD TAKE, AND WHAT CONDITIONS RELATIONSHIPS BETWEEN BODIES AND SELVES SHOULD REQUIRE.

OVER TIME, THE RELATIONSHIP BETWEEN BODIES AND THEIR ATTENDANT "SELVES" HAS UNDERGONE A SLOW PROCESS OF CHANGE. OF COURSE THE IDEA OF THE SUBJECT ITSELF IS A RECENT DEVELOPMENT. ALTHOUGH ITS EFFECTS HAVE BEEN PROFOUND AND LASTING, THE CLASSICAL BOURGEOIS WORLD VIEW, INCORPORATING A MECHANISTIC VIEW OF THE UNIVERSE/ NATURE AND AN EGOISTIC VIEW OF "MAN", WAS A PREEMINENT FACTOR IN THE PRODUCTION OF SCIENTIFIC KNOWLEDGE FOR A PERIOD OF ONLY ABOUT 150 YEARS. ITS INFLUENCE BEGAN TO BE FELT PERHAPS IN THE LATE 1500S WITH THE PUBLICATION OF NEWTON'S *PRINCIPIA* AND ENDED IN THE 1840S WITH THE DISCOVERY OF NON-EUCLIDEAN GEOMETRY AND THE DEVELOPMENT OF CRITICAL PSYCHOLOGY. POWERFUL SOCIAL FORCES CHANNELED THE STRUCTURE OF THIS WORLD VIEW INTO THE FORM OF BINARY OPPOSITIONS: BODY/MIND, SELF/SOCIETY, MALE/FEMALE, &C. IN THE DEPLOYMENT OF A SERIES OF EPISTEMES WHOSE INFORMING PRINCIPLES INCLUDE THE ONTIC STATUS OF BINARY OPPOSITIONS, WE CAN SEE BOTH THE WORKINGS OF THE TOTALIZING MECHANISMS OF THE NEW CLASSICAL SCIENCES AND ALSO THE SUBSTRUCTURE FOR THE ACADEMIC DISCIPLINES—THE DEPLOYMENT OF EACH BEING DEEPLY INFORMED BY THE EMERGENCE OF CAPITALISM AS A PRIMARY INFLUENCE UPON THE STRUCTURES OF KNOWLEDGE PRODUCTION.

THESE CHANGES WERE ACCOMPANIED BY IMPROVEMENTS IN SYSTEMS OF MEASUREMENT BOTH IN THE REALMS OF THE PHYSICAL AND THE SYMBOLIC [AS IN CARTOGRAPHY AND PSYCHOLOGY]. PARTLY THIS REPRESENTED A RESPONSE TO THE NEED TO ORDER THE RELATIONSHIPS BETWEEN THE EMERGING "SUBJECT" AND ITS PRESUMED ASSOCIATED BODY IN WAYS THAT ASSURED THE MAINTENANCE OF A SOCIAL ORDER THAT WAS ALREADY IN DANGEROUS DISEQUILIBRIUM. IN THIS SENSE OF THE TERM, SOCIAL ORDER IMPLIED SPATIAL ACCOUNTABILITY—THAT IS, KNOWING WHERE THE SUBJECT UNDER THE LAW WAS. TRADITIONALLY ACCOUNTABILITY REFERRED TO THE PHYSICAL BODY, AND MOST VISIBLY TOOK THE FORM OF LAWS THAT FIXED THE PHYSICAL BODY WITHIN A JURIDICAL FIELD WHOSE FIDUCIARY CHARACTERISTICS WERE PRECISELY DETERMINED—THE CENSUS, THE INTRODUCTION OF STREET ADDRESSES, PASSPORTS, TELEPHONE NUMBERS—THE INVENTION AND DEPLOYMENT OF DOCUMENTATIONS OF CITIZENSHIP IN ALL THEIR FORMS, WHICH IS TO SAY, FINE-TUNING SURVEILLANCE AND CONTROL IN THE INTERESTS OF PRODUCING A MORE "STABLE", MANAGEABLE CITIZEN. THE SUBTEXT OF THIS ACTIVITY IS AN ELABORATION AND AMPLIFICATION OF SPACIALITY AND PRESENCE—A HYPERTROPHY OF THE PERCEPTION OF *WHERE*, WHICH WAS REFLECTED IN THE ELABORATION, WITHIN THE SCIENCES, OF NEW FIDUCIARY UNDERSTANDINGS OF COSMIC AND MOLECULAR [AND LATER, ATOMIC] VELOCITY AND POSITION.

THE PROJECT COULD BE CARRIED IN THE MICRO DIRECTION ONLY SO FAR. THE SYMMETRY IMPLIED BY THE INCREASING PRECISION WITH WHICH BOTH VELOCITY AND POSITION COULD BE DETERMINED IN THE MACRO AND MICRO WORLD WAS RUPTURED IN THE 1930S BY THE THEORETICAL WORK OF NIELS BOHR AND LATER BY WERNER HEISENBERG. THE DEEP ONTIC UNEASE WHICH THESE PROPOSALS GENERATED, EVEN THOUGH THEY WERE FREQUENTLY ONLY IMPERFECTLY UNDERSTOOD, WAS ACCOMPANIED BY INCREASING

GAPING WILLFUL ANTIGRAVITY ANGLES ("*INCLINED WALLS MAKE THE SKY SPACIER*" (REVERDY)).

THE **PRO[B(E)]JECT/EDIFICE** DOES NOT HAVE STABILITY IN IMMOBILITY BUT IN ANTIGRAVITATIONAL MOBILITY.

SIMULTANEOUSLY TO ITS BUILDING/ITS CONSTRUCTION, THE **PRO[B(E)]JECT REVERSE DISSEMINATES** IN ***QUANTIC JUMPS***, PRODUCING TOPOLOGICAL TRANSFORMATIONS OF ITS FRONTAL LAYERS, "SHEETS/*FACIES*" (D).

THE REFRAGMENTATION OF THE **"DIRECT-TIME-IMAGE" PRO[B(E)]JECT** IS "NO(T AN)EMPIRICAL SUCCESSION BUT HAS THE INTRINSIC QUALITY OF **THAT WHICH BECOMES IN TIME**" (13).

THE **PRO[B(E)]JECT *ORBITS*** WITH IRRATIONAL TRAJECTORIES/**TIMELINES**. GRAVITATES IN THE ELECTROMAGNETIC GRAVEL FIELD OF ITS OWN **INCOMMENSURABLES**.

LASER-IMAGED ***AMPING*** OF DETAIL, OPTO-ELECTRIC ENLARGEMENTS/**DISSOLVES**, SCREEN WINDOWS, IRRATIONAL CUTS, **HYPER EDITED** SHOTS, ARCHITECTURAL **CHRONOSECTIONS**, FAXED/DIGITIZED, ***SPECTRAL SLITS***, SLIVERS OF SPACE, SEAMS/SUTURES, "ASYMMETRICAL FACES OF CONTACT", "THE (DEMARCATED) INTERVAL/**INTERSTICE** IS SET FREE" (14) IN ***TEMPORAL RUSH***, DIGITAL DEL(C)AY/HETEROCHRONICITY. THE **PRO[B(E)]JECT** IS **PAUSED**/POISED, ***LAGS*** IN ASCENT **(QUASI NON-ESSENT)** (IN LIMBO). THE **PRO[B(E)]JECT** LEANS TOWARD, (ALT-LINKS), UPTAKES, (PILOTES) THE **(a)**LTITUDE IN ANTIGRAVITY. ***FULL AFTER BURNER*** OF TAKE OFF.

CHRONOSECTIONS

ORBITS WITH
IRRATIONAL TRAJECTORIES/**TIMELINES**.
GRAVITATES IN THE ELECTROMAGNETIC
SLITS, SLIVERS OF SPACE,

EXCHANGE BETWEEN THE STATE BUREAUCRATS AND POETS THROUGH THE NEW MEDIA SYNESTHESIA. THIS WHOLE NETWORK CIRCUIT WAS GROUNDED ON THE NEED FOR INCULCATING THIS NEW COMMUNICATIVE MODE THROUGH THE NURTURING PLENITUDE OF THE MOTHER'S VOICE. THE CHILDLIKE FREEPLAY OF POETRY, LAUNCHED BY THE MATERIALITY OF THE MOTHER - NOW LEFT BEHIND AS DEAD MEAT AND RAISED TO "MUSE" - BOOMED THE BODY BUREAUCRAT INTO THE NEW INTERCONNECTIONS OF POETIC IMAGINATION, BUREAUCRATIC APPARATUS AND PARTICIPATORY FLOW. MOTHERS BECOME THE (IM)MATERIAL GIRLS CAMPAIGNALLY FED UPON BY A DANGEROUSLY NEW PATRIARCHAL CAPITALISM, KITTLER SUGGESTS THAT THE REMOTE CONTROL FANTASY OF THE NEW POETIC MEDIA MADE POSSIBLE BY THE SACRIFICE OF THE MOTHER WITH HER LEFTOVER VOICE, PERVERSE AND PARTLY VENTRILOQUATING] THE READING OF PRINT MEDIA - BROUGHT TOGETHER POETRY AND BUREAUCRACY, ARTISTIC IMAGINATION AND CAPITAL ACCUMULATION. THE HARMONY OF DISEMBODIED FLIGHTS OF IMAGINATION DISPLACED AND BECAME DIFFERANTIATED FROM CONTRADICTORY RELATIONS BETWEEN MATERIAL ACTORS. THROW A SWITCH AND THE CORPORATE BUREAUCRAT OF 1900 IMMEDIATELY FLOATED BEYOND HISTORY AND BEYOND THREATENING REACTIONS OF DIFFERENCE. PROFIT RATIOS FLOATED UPWARDS WITH HIM. IT DOESN'T COME AS MUCH OF A SURPRISE TO HEAR THE PRESENT DAY POET/BUREAUCRAT/ VIRTUAL CLONES CYNICALLY CLAIM THAT CYBERSPACE IS WHERE YOUR MONEY IS. IT'S A PLACE WHERE ARTISTS CAN CHECK THEIR STOCKS ON THE FLY, AND REACH OUT AND TOUCH SOMEONE ELSE'S.

I AM WONDERING WHICH [IMMATERIAL GIRLS WILL BE SACRIFICED SO AS TO SECURE THE PLEASURES OF METALLIC BOYS AND MALE POET BUREAUCRATS IN THE DISCORPORATE CORPORATISM AND DISCOURSE NETWORK OF 2000. MY DISCUSSION WILL NOT ELIDE THE DANGEROUS TENDENCIES IN THE TECHNOLOGY ITSELF TO STIMULATE OUTSIDE AND DRAW MAINLY PATRIARCHAL SUBJECTS INTO AN INCREASINGLY SELLOTAPED SOLIPSISM OF MIRRORING. THIS ORBIT IS DESIGNED TO SPIN NARCISSISTICALLY AROUND ITSELF.

A C A N I S

DISCUSSION OF VIRTUAL OBJECTS ARTICULATES THE VIEWER OF OBJECTS IN A RELATIONSHIP OF MIRRORING WHICH IS FUNDAMENTALLY STRUCTURED BY THE VIEWER'S POSITION WHICH PROVIDES THEM THE SENSE OF THEIR OWN BODY. THIS LEADS US TO WHO THE VIEWER IS IN FRONT OF THE LAW. THIS POSITION OF VIEWING WILL DETERMINE WHAT S/HE SEES, THE VIEWING OF OBJECTS AND IMAGINARY RELATIONS OF MIRRORING CAN OFTEN BE CONFUSED AND BLURRED. "OPTICAL IMAGES POSSESS A PECULIAR DIVERSITY. SOME OF THEM METE ONES WE CALL VIRTUAL, WHEREAS OTHERS ARE REAL, NAMELY IN SOME RESPECTS, BEHAVE LIKE OBJECTS AND CAN BE TAKEN FOR SUCH. MORE PECULIAR STILL, WE CAN MAKE VIRTUAL IMAGES OF THOSE OBJECTS WHICH ARE REAL IMAGES. IN SUCH AN INSTANCE, THE OBJECT WHICH IS THE REAL IMAGE QUITE RIGHTLY HAS THE NAME OF VIRTUAL OBJECT."

THE RELATIONSHIP OF THE OBJECT - AND HENCE ITS DEGREE OF VIRTUALITY, OR REALITY, IS DETERMINED STATUS AS VIEWED IN REGARDS TO THE RECORDING APPARATUS OR MIRROR, IT IS ALSO DETERMINED BY THE PERCEIVED STATUS OF THE OBJECT ITSELF. ALL OF THIS PLAYS IN RELATION TO THE STATUS OF THE VIEWING SUBJECT. I CAN CLAIMS THAT SINCE THE CONSTITUTION OF THE WORLD, EVERYTHING DEPENDS ON THE VIEWING SUBJECT, AND THE POSITION OF THIS SUBJECT IS ESSENTIALLY CHARACTERIZED BY ITS PLACE IN THE SYMBOLIC WORLD...WHETHER HE HAS THE RIGHT TO, OR IS PROHIBITED FROM, CALLING HIMSELF PEDRO HANGS ON THIS PLACE. THIS PRECARIOUS POSITION OF MASTERY IS IN SOME WAY DEPENDENT UPON THE SUBJECT BEING IN THE RIGHT PLACE AT THE RIGHT TIME, AND WHAT S/HE IS SUPPOSED TO SEE BY WHAT IS ALWAYS MORE THAN MEETS THE EYE. THAT IS TO SAY, PREPROGRAMMED BY SYMBOLIC LAW. THE SUBJECTS ABILITY TO PRESENT ITS OWN BODY TO ITSELF IS PREFIGURATIVE OF ITS ABILITY TO CONTROL ITS PHYSICAL WORLD AND TO DECIDE WHICH OBJECTS WILL BE VALUED IN THAT WORLD. THE MIRROR STAGE SOMETHING LIKE A FEEDBACK LOOP BETWEEN SUBJECT, IMAGE, AND IDENTIFICATION. TO FEED FROM THE RAMS OF PRIMARY REPRESSION, IMAGE WHITE MALE IN VIRTUAL REALITY ENVIRONMENT WITH EYEPHONES AND DATA GLOVE BEING PHOTOGRAPHED BY OVERHEAD CAMERA.

THE DRAMA OF THE IMAGINARY IS CHARACTERIZED BY ITS PLAY OF INTROJECTION/PROJECTION. THE CHILD MUST FOLLOW CERTAIN RULES OF WHAT S/HE LITERALLY TAKES INTO AND WHAT BYTES BACK INTO HIM OR HER. THE CHILD, HOWEVER, REMAINS UNAWARE OF THE SYMBOLIC RULES STRUCTURING THE GAME. WHEN THE CHILD LEARNS TO PROJECT ITSELF BACK IN ONTO THE PROPER IMAGE AND REINTROJECT THIS IN A PROPERLY ORGANIZED FEEDBACK, IT RECEIVES THE REWARD OF BEING A SUBJECT BEFORE THE LAW. THE PRICE FOR THIS, OF COURSE THE SACRIFICING OF A PART OF THE UNDIFFERENTIATED MATERIAL FLOW, MAYBE EVEN BETTER THAN VIRTUAL, BUT YOU RAM WON'T TELL YOU THAT. WHAT THE CHILD GETS INSTEAD IS A BAPTISMAL TRANSFERENCE FROM THE HOT MATERIAL FLOWS OF PRE-OEDIPALITY INTO THE COOL CALCULUS OF DIGITALIZED FLESH. IT ALSO RECEIVES A NEW (DISEMBODY, YES) BODY AS A RESULT OF IDENTIFYING ITSELF WITH THE DISCRETE IMAGE. THE CHILD WILL BE ABLE TO POSTULATE A SERIES OF EQUIVALENCIES BETWEEN THE OBJECTS OF THE SURROUNDING WORLD, BASED ON THE CONVICTION THAT EACH HAS A RECOGNISABLE PERMANENCE. IDENTIFICATION OF AN OBJECT WORLD IS THEREFORE GROUNDED IN THE MOMENT WHEN THE CHILD'S IMAGE WAS ALIENATED FROM ITSELF.

PREOCCUPATION AT THE MACRO LEVEL FOR PRECISELY DETERMINING ACTION (AS SPEED, E.G., CF. VIRILIO) AND POSITION IN EVERYTHING FROM SATELLITE RANGING TO POSTAL CODES. IMPLICIT IN THIS ELABORATION OF THE CONCEPTS OF SPACIALITY AND PRESENCE IS THE DEVELOPMENT OF A VIEW OF THE "PERSON" WHICH WE MIGHT CALL THE FIDUCIARY SUBJECT, I.E., A POLITICAL, EPISTMOLOGICAL AND BIOLOGICAL UNIT WHICH IS NOT ONLY MEASURABLE AND QUANTIFIABLE BUT ALSO UNDERSTOOD IN AN ESSENTIAL WAY AS BEING *IN PLACE*. THE SUBJECT BECOMES FIXED DIFFERENTLY IN RESPECT TO GEOGRAPHICAL COORDINATES THAT DETERMINE PHYSICAL LOCUS—A MODE WHICH IMPLIES AN ONTIC PRIVILEGE OF THE PHYSICAL BODY AND AN UNUSUAL BUT IDENTIFIABLE INVOCATION OF A METAPHYSICS OF PRESENCE WHICH MAY BE FAMILIAR FROM OTHER DEBATES—THAN IN REGARD TO A SOCIAL WORLD CONSTITUTED WITHIN AN INFORMATION NETWORK, A SOCIAL WORLD WHOSE PRIMARY MODE OF INTERACTION IS THAT OF NARROW-BANDWIDTH SYMBOLIC EXCHANGE. THE SUBJECT IS FIXED AND STABILIZED WITHIN A GRID OF COORDINATES—MAKING SWISS CHEESE OF THE BOUNDARIES BETWEEN THE JURISDICTIONS OF THE PHYSICAL AND THOSE OF THE SYMBOLIC—BY TECHNIQUES SUCH AS PSYCHOLOGICAL TESTING.

IN THIS WAY THE DEPLOYMENT OF THE NEW KINDS OF KNOWLEDGE THAT ACCOMPANIED CAPITAL FORMATION AND OF THEIR CONCOMITANTS IN THE ARTS AND SCIENCES, AND IN PARTICULAR A WORLDVIEW WHICH TOOK FOR ITS BASIS A BINARY EXPERIENTIAL FRAMEWORK, HAD A PROFOUND EFFECT ON PERCEPTIONS OF AND RELATIONSHIPS TO THE HUMAN BODY. THIS IS PARTICULARLY CLEAR IN REGARD TO WAYS IN WHICH ONE ACQUIRED KNOWLEDGE OF THE CATEGORIES OF PHYSICAL EXPERIENCE— OF EXPERIENCES OF ONE'S OWN BODY. FOR EXAMPLE, THE INVENTION OF SENSUAL CATEGORIES SUCH AS PLEASURE AS WAYS OF INTERPRETING BODILY EXPERIENCE—A FAIRLY LATE DEVELOPMENT—CAN BE INTERPRETED AS AN ATTEMPT TO IMPOSE ORDER UPON THE CHAOTIC AND UNRULY THEATER OF SENSUAL EXPERIENCES WHICH THE BODY WAS THOUGHT TO REPRESENT, IN ALL ITS DISRUPTIVE AND PRODUCTIVE POTENTIAL (FERGUSON 1990 ET.AL). CATEGORIZING THE SENSUAL EXPERIENCES WHICH BODIES COULD HAVE ELICITED A DISCOURSE SYSTEM; REPRESENTED EFFORTS TO FRAME THE BODY AS AN ORDERED SET OF IMPRESSIONS WHICH COULD BE DISRUPTED AND REQUIRE RE-ORDERING (IMPLYING A STRUCTURE TO DO THE ORDERING (FOUCAULT 1984, LACQUEUR 1990)); AND IMPLIED A BINARY VIEW OF THE WAYS THAT BODILY EXPERIENCE IS MEDIATED—THE OPPOSITION OF ORDER AND CHAOS WITHIN THE FRAME OF A SINGLE PHYSICALITY.

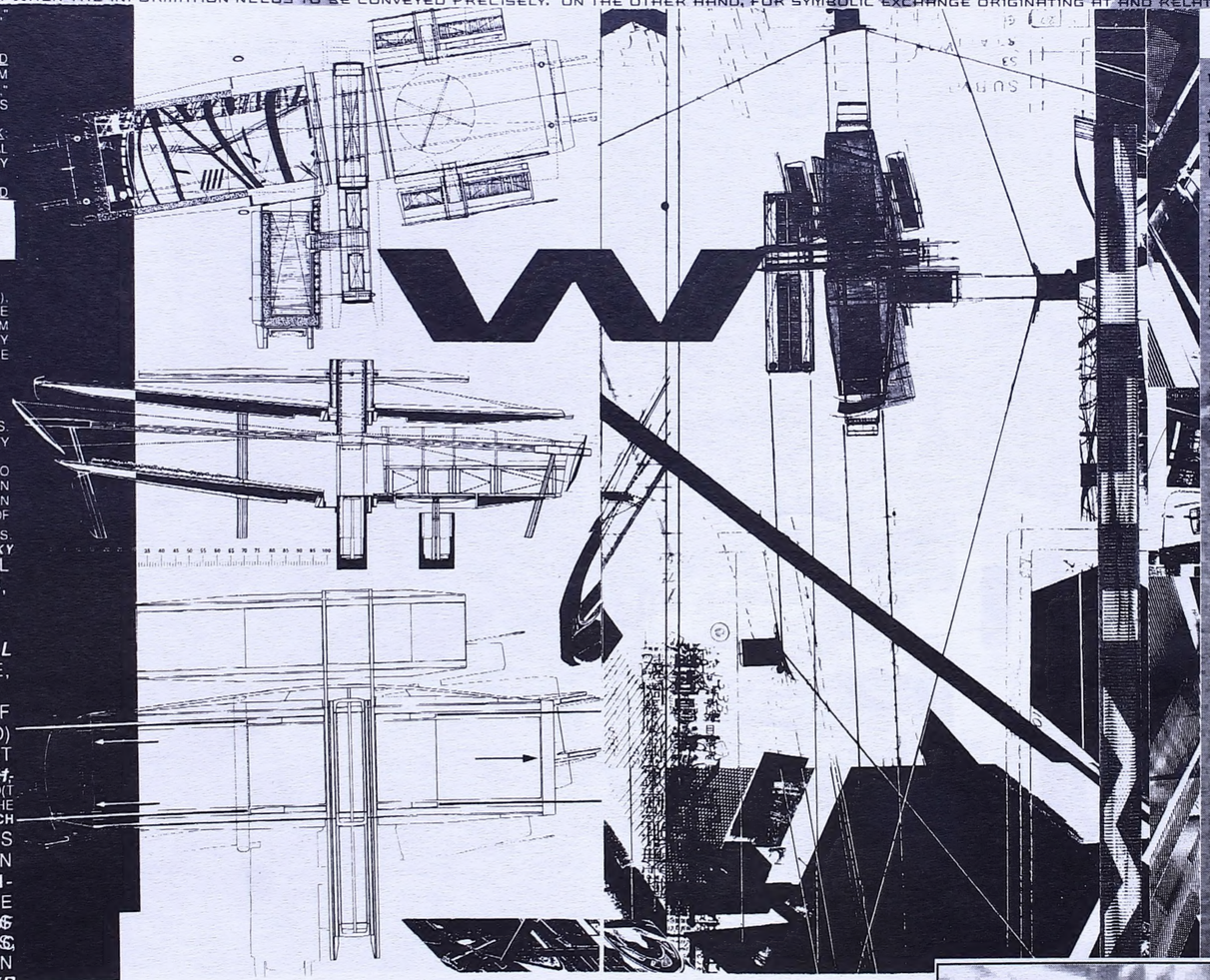
ON A HIGH-RESOLUTION COLOR COMPUTER SCREEN APPEAR IMAGES OF A MAN AND WOMAN BEING MARRIED IN A RATHER ELABORATE CEREMONY. THEY, THEIR WEDDING PARTY, A FEW PRESENTS, AND THE SURROUNDING LANDSCAPE APPEAR ON THE SCREEN AS DETAILED DRAWINGS, LIKE A CARTOON MOVIE. SOME OF THE GUESTS APPEAR TO BE ANIMALS, WHILE OTHERS ARE INVISIBLE, SIGNALING THEIR PRESENCE BY A SMALL CLOUD AT THE TOP OF THE SCREEN. EACH BODY-LIKE FORM ON THE SCREEN IS AN AVATAR, A BODY-REPRESENTATIVE FOR A PHYSICAL PERSON WHO MIGHT BE LOCATED ANYWHERE IN THE WORLD. THE MAINFRAME THAT MAKES THEIR SOCIAL INTERACTION POSSIBLE IS LOCATED IN YOKOHAMA, BUT EACH PERSON'S PHYSICAL BODY IS SEATED AT A TERMINAL SOMEWHERE IN THE WORLD; AND THE GEOGRAPHY OF THE LANDSCAPE THAT SURROUNDS THEIR WEDDING PARTY IS, IN HARAWAY'S TERMS, ELSEWHERE.

RECENT THEORISTS OF GENDER AND THE BODY (BUTLER 1990, FOUCAULT 1984, LACQUEUR 1990, SHAPIRO 1991, STONE 1991D ET. AL.) VIEW INDIVIDUALS' EXPERIENCES OF THEIR OWN BODIES AS SOCIALLY CONSTRUCTED, IN JUXTAPOSITION TO OTHER APPROACHES WHICH HOLD THAT THE BODY IS ONTOLOGICALLY PRESENT TO ITSELF AND TO THE EXPERIENCES OF THE (ALWAYS UNITARY) "SELF" WHICH INHABITS IT; IN LACANIAN TERMS, UNDER THE OLDER DISPENSATION THE ESSENCE OF ONE'S OWN BODY IS UNDERSTOOD AS THAT WHICH ULTIMATELY RESISTS SYMBOLIZATION. IF WE CONSIDER THE PHYSICAL MAP OF THE BODY AND OUR EXPERIENCE OF INHABITING IT AS SOCIALLY MEDIATED, THEN IT SHOULD NOT BE DIFFICULT TO IMAGINE THE NEXT STEP IN AN ARCHITECTURE OF ELSEWHERE—THAT IS, TO IMAGINE THE LOCATION OF THE SELF THAT INHABITS THE BODY AS ALSO SOCIALLY MEDIATED—NOT IN THE USUAL WAYS WE THINK OF SUBJECT CONSTRUCTION IN TERMS OF POSITION WITHIN A SOCIAL FIELD OR OF CAPACITY TO EXPERIENCE, BUT OF THE *PHYSICAL* LOCATION OF THE SUBJECT, *INDEPENDENT* OF THE BODY WITHIN WHICH THEORIES OF THE BODY ARE ACCUSTOMED TO GROUND IT, WITHIN A SYSTEM OF SYMBOLIC EXCHANGE, I.E., INFORMATION TECHNOLOGY. CALL A COLLECTION OF SELVES RECOGNIZING EACH OTHER IN SUCH A SYSTEM A CONSENSUAL LOCUS. REMEMBER A CONSENSUAL LOCUS HAS NOTHING TO DO WITH WHAT THE BODIES THAT [MAY] GROUND ANY OF THE SELVES ARE DOING. THEORIZING A SELF IN THIS WAY—A PARTICULAR INTERPRETATION OF SPATIALITY AND LOCATION, IN RELATION TO A NETWORK OF INFORMATION EXCHANGE THROUGH WHICH THE SELF MOVES BY A DIFFERENT ORDER OF VECTORS FROM THOSE BY WHICH THE BODY MOVES, A SELF WHICH MOVES IN A SPACIALITY FROM WHICH THE BODY IS EXCLUDED—ALLOWS US TO INTERPRET THE WORLD OF HIGH-SPEED COMMUNICATIONS TECHNOLOGY AS A CULTURAL FRAMEWORK WITHIN WHICH SOCIAL INTERACTION CAN BE UNDERSTOOD AS "NORMAL" AND CAN BE STUDIED IN THE SAME WAY AS OTHER SOCIAL SYSTEMS. HAVING SAID THAT, HOWEVER, I MUST IMMEDIATELY MOVE ON TO ADD THAT IN VIRTUAL SYSTEMS INTERACTIONS ARE A LITTLE BIT DIFFERENT. SO MUCH FOR SEAMLESS THEORY. THE CHIEF DIFFERENCE IS THE EFFECT OF CHANGING THE DENSITY OF THE COMMUNICATION, OR THE BANDWIDTH.

BANDWIDTH, DESIRE, AND DISTORTION

BANDWIDTH, AS I USE THE TERM HERE, REFERS TO THE AMOUNT OF INFORMATION EXCHANGED IN UNIT TIME. "REALITY" IS WIDE-BANDWIDTH, BECAUSE PEOPLE WHO COMMUNICATE FACE TO FACE IN REAL TIME USE MULTIPLE MODES SIMULTANEOUSLY—SPEECH, GESTURES, FACIAL EXPRESSION, THE ENTIRE GAMUT OF SEMIOTICS. (WENDY KELLOGG COMMENTS WRYLY THAT THE CURRENT STANDARD FOR BANDWIDTH BY WHICH WE JUDGE VISUAL COMMUNICATION IS THAT OF REALITY...A HIGH BANDWIDTH INDEED. KELLOGG IS FOND OF POINTING OUT REAL OBJECTS IN THE LECTURE HALL AND REMARKING ON HOW CLEAR AND DETAILED THEY APPEAR (KELLOGG 1990). COMPUTER CONFERENCING IS NARROW BANDWIDTH, BECAUSE COMMUNICATION IS RESTRICTED TO LINES OF TEXT ON A SCREEN. THE CULTURAL HISTORY OF COMMUNICATION IS IN PART A HISTORY OF EXPONENTIALLY INCREASING BANDWIDTH. THE EFFECT OF NARROWING BANDWIDTH IS TO ENGAGE MORE OF THE PARTICIPANTS' INTERPRETIVE FACULTIES. THIS HAS THE EFFECT OF MAKING COMMUNICATION MORE DIFFICULT WHEN THE INFORMATION NEEDS TO BE CONVEYED PRECISELY. ON THE OTHER HAND, FOR SYMBOLIC EXCHANGE ORIGINATING AT AND RELATING TO THE SURFACE OF THE BODY, NARROWING THE BANDWIDTH HAS STARTLING EFFECTS. A

(1) JACQUES DERRIDA, "ECONOMIMESIS," TRANS. R. KLEIN, IN "DIACRITICS 11", 1981.
(2) TITLE OF A MARK TANSEY PAINTING, 1990.
(3) GREGORY L. ULMER, "APPLIED GRAMMATOLOGY: POST(E)-PEDAGOGY FROM JACQUES DERRIDA TO JOSEPH BEUYS." (BALTIMORE & LONDON: THE JOHNS HOPKINS UNIVERSITY PRESS, 1985), P. 181.
(4) AVITAL RONNEL, "THE TELEPONE BOOK: TECHNOLOGY, SCHIZOPHRENIA, ELECTRICAL SPEECH," (LINCOLN AND LONDON: UNIVERSITY OF NEBRASKA PRESS, 1989) P. 52.
(5) FÉLIX GUATTARI, "SPACE AND CORPOREITY."
(6) RONNEL, OP. CIT., P. 146.
(7) GUATTARI, OP. CIT.
(8) IBID., "ABOVE ALL, (APPARATUSES), APPARATAL COMPONENTS PRODUCE SUBJECTIVITY. (...) (YET) IT MAY SEEM PARADOXICAL TO DISPLACE SUBJECTIVITY ONTO MATERIAL AGGREGATES, THUS WE SHALL SPEAK OF PARTIAL SUBJECTIVITY."
(9) (10) IBID.
(11) ULMER, OP. CIT., P. 51.
(12) IBID., P. 37.
(13) GILLES DELEUZE, "*CINEMA 2*", TRANS. HUGH TOMLINSON (MINNEAPOLIS:UNIVERSITY OF MINNESOTA PRESS, 1989), P. 275.
(14) DELEUZE, OP. CIT., P. 277, "THERE IS NO LONGER ANY MOVEMENT OF INTERNALIZATION OR DIFFERENTIATION, BUT A CONFRONTATION OF AN OUTSIDE & AN INSIDE INDEPENDENT OF DISTANCE."



IMAGINARY OBJECT AND SENT BACK TO IT THE MESSAGE OF ITS OWN SUBJECTHOOD."

THIS EVICTION AND EVACUATION OF THE SUBJECT FROM ITS OWN MATERIALITY IS THE PRECARIOUSNESS OF THE MIRROR STAGE AND CHARACTERIZES ITS VERY DANGEROUS PLAY WITH IMAGES. DANGEROUS BECAUSE THE SUBJECT IS ALWAYS DEFINED/ARTICULATED FROM A PLACE WHERE IT IS NOT, YET IT IS ORDERED BY LAW TO REMAVE AS IF IT WERE REALLY THERE. THIS SUBJECT IS NOW A FULLY ALIEN, HAUNTED SUBJECT, YET THE LAW CALLS IT FULLY RATIONAL. LACAN CALLS THIS MISRECOGNITION.

SILICON JOHN: A BOOK ABOUT A SYNT(HOMME)

IT IS MANDATORY THAT THE LOOPS OF CIRCUITRY THAT PRODUCE MISRECOGNITION AND THAT ARE DRIVEN BY VAMPIRIC BYTES OF PROJECTION/REINTROJECTION PERIODICALLY BE TESTED BY THE LAW TO MAKE SURE THE SUBJECTS PRIMARY REPRESSED FLUIDS ARE NOT BLEEDING INTO ITS NEW SUBJECTIVITY. SOMETIMES, NEW SUBJECTS CAN BECOME OVERLY NARCISSISTIC, PARTICULARLY PROPERTIED MALES WHO EVERYONE SEEMS TO LOVE BECAUSE THEY HAVE THE LAW ON THEIR SIDE. RATHER THEY FOUGHT THE LAW AND THE LAW WON, SO THEY FIGURED THEY'D GET DEPUTIZED. THESE OUTLAWS EACH MEMBER OF THE ADAMS FAMILY, A POLICE SERGEANT- CAN OFTENTIMES REFUSE TO INTROJECT THE PROPER PARTS DICTATED BY THE CYBERCODE. INSTEAD THEY WANT TO PROJECT THEIR HAUNTED SELVES EVERYWHERE. THEY HAVE FALLEN IN LOVE WITH THEMSELVES. THEY WANT TO BREAK THE LOOP. TECHNOLOGICAL PROSTHETICS SEEM IDEAL FOR THIS.

STRUCTURES OF SECONDARY NARCISSISM AIM TO CONTROL AND EXTEND THE RAPID DISSEMINATIONS OF IMAGES OF ITS SELF-SAME, THEIR EXTENSION DESIRES TO BYPASS ANY MESSY RELATION WITH MOTHERS. THEY ARE CAPABLE OF FAST FORWARDING THEIR SELF-IMAGES AND SCANNING THEM AGAIN ON REWIND. THE VELOCITY OF THEIR IMAGE, AND THE TECHNOLOGICAL (MALE) REPRODUCTIVE RIGHT TO THE RAW SOURCE GRANTS THEM FROM THEM RIGHT OUT OF MATERIAL HISTORY. NARCISSUS BECAME SLAVE TO TECHNOLOGICAL EXTENSIONS THAT, INSTEAD OF REPRESSING THEMS INTO THE UNCONSCIOUS, SIMULATED THEIR FATHERLY REPRODUCTION. THE YOUTH NARCISSUS MISTOOK HIS OWN REFLECTION IN THE WATER FOR ANOTHER PERSON; THIS EXTENSION OF HIMSELF BY THE MIRROR NUMBED HIS PERCEPTIONS UNTIL HE BECAME THE SERVOMECHANISM OF HIS OWN EXTENDED OR REPEATED IMAGE. THE NYMPH ECHO TRIED TO WIN HIS LOVE WITH FRAGMENTS OF HIS OWN SPEECH, BUT IN VAIN; BY THEN, HE HAD ADAPTED TO HIS EXTENSION OF HIMSELF AND BECOME A CLOSED SYSTEM. NOW THE POINT OF THIS MYTH IS THAT MEN AT ONCE BECOME FASCINATED BY AN EXTENSION OF THEMSELVES IN ANY MATERIAL OTHER THAN THEMSELVES." TECHNOLOGY FOR MCLUHAN WAS A FORM OF "POWER" ASSUMED BY MALE BODIES WHEN ITS APPARATUS CANNOT LOCATE OR AVOID A PARTICULAR SOURCE OF IRRITATION."

FLIGHT FROM THE IRRITANT, HACKING AWAY AT HIS FULLY DIFFERENTIATED UNIVERSE OF YOU, TO HIS OWN CONTROL ROOM WHERE HE CAN SIMULATE THE IRRITATIONS AND REPROGRAM HIS NARCISSISTIC LOOP OF SELF-SAME PRESENCE AND IT'S PREPROGRAMMED READOUT OF WHAT'S LACKING. DESIRES TO CONTROL THE IMAGE AND THEN TO FORGET THAT IT WAS PRODUCED AND COPYRIGHTED BY HIS LAW. GAMES OF SIMULATED ANXIETIES, GAMES DESIGNED TO RECONTAIN IMAGES THAT HAVE TAKEN ON LIVES OF THEIR OWN. NARCISSISTICALLY REFRACTED GAMES.WHAT IS A MEN'S MOVEMENT IF NOT THE PUTTING TO USE OF THE LEFTOVER FROM EXCHANGES IN IMAGINARY MIRRORS? THIS MOVEMENT/LEFTOVER/SHIT SHOULD BE READ AS A TECHNOLOGICAL RECODING. AVITAL RONELL DEVELOPS THE THEME OF EXCREMENT AS THAT WHICH LEAVES THE BODY BEHIND BUT STILL OPERATES AS A PROSTHESIS.

THE VIRTUAL SALESPITCH ABOUT INTERACTIVITY, THE DESIRE TO MULTIPLY THE INPUTS AND OUTPUTS OF COMMUNITY THROUGH THE CUT AND DISSOLVE OF THE TECHNOLOGICAL INTERFACE, SEEMS TO BEAR MORE ABOUT AESTHETIC REPRODUCTION OF CONTROLLED ENVIRONMENTS, OR (AN)ESTHETICALLY SANITIZED, ANESTHETICIZING RESPONSES TO THREATS PERCEIVED AS HOSTILE THAT CUT INTO THE PATHOLOGIZED LOOP OF SIMULATED PROJECTION/REINTROJECTION ANESTHETIZED AGAINST THE OTHER-ALWAYS WOMEN. (AN)ESTHETICIZED AGAINST SOMETIMES PAINFUL PLACES OF MATERIAL CONTRADICTION. THE GLITCHES OF SEPARATION ANXIETY/CASTRATION THREAT GET RESOLVED THROUGH TECHNOLOGY. MCLUHAN SUGGESTS. GILLIAN SKIRROW COVERTLY ETHNOGRAPHIZES THIS PROCESS IN THE CUP POSSESSIVE INTERACTIVE ENVIRONMENTS OF VIDEO GAMES. TO THIS FEAR OF ENGULFMENT THROUGH BYTES FROM WOMEN AND HOSTS OF OTHERS, VIDEO GAMES ARE IN MANY WAYS THE PREDICTABLE MALE RESPONSE: THE VIDEO GAME MONSTER IS MARKEDLY FEAR VISIBLE, BUT OBLIQUELY, FOR LIKE THE MEDUSA, IT MUST NOT BE DIRECTLY CONFRONTED.THE VISIBILITY OF THE FEAR ALLOWS IT TO BE EXPRESSED BUT REMAINS UNSPOKEN. THE QUEST FOR THE PERFORMER'S DESTINY OCCUPIES THE FANTASY SPACE IN WHICH INFANTILE BATTLES WERE FOUGHT IN THE MOTHER'S BODY AND WON. THE MALE REFERENCES IN THE INTERTEXTUALITY OF THE CONTENT OF THE GAMES GIVES THE MALE PLAYER A SENSE OF FAMILIARITY WHICH HELPS HIM OVER THE STRANGENESS OF THE NEW TECHNOLOGIES TO GAIN TECHNOLOGICAL POSSESSION OVER THEIR THREAT. THE OTHER IS MATERIALLY DISPOSSESSED, THE DISPOSSESSED CAN COME BACK TO HAUNT/POSSESS THE TECHNO OPERATOR (EVEN) IF HIS SMOOTH PROGRAMS OF RECOMBINANT NARCISSISM DON'T

DEEP NEED IS REVEALED TO CREATE EXTREMELY DETAILED IMAGES OF THE ABSENT AND INVISIBLE BODY, OF HUMAN INTERACTION, AND THE SYMBOL-GENERATING ARTIFACTS WHICH ARE PART OF THAT INTERACTION. FREQUENTLY, IN NARROW-BANDWIDTH COMMUNICATION THE INTERPRETIVE FACULTIES OF ONE OR THE OTHER PARTICIPANTS ARE POWERFULLY, EVEN OBSESSIVELY, ENGAGED.

A TYPICAL EXAMPLE OF THE EXTENT TO WHICH PARTICIPANTS IN NARROW-BANDWIDTH COMMUNICATION ENGAGE THEIR OWN INTERPRETIVE FACULTIES AND OF THE EXTENT TO WHICH THEIR INTERPRETATIONS ARE DRIVEN BY THE ENGAGEMENT OF STRUCTURES OF DESIRE IS INDICATED BY STUDIES OF CLIENT-PROVIDER INTERACTIONS IN PHONE SEX (STONE, 1991F). PHONE SEX IS THE PROCESS OF CONSTRUCTING DESIRE THROUGH A SINGLE MODE OF COMMUNICATION, THE HUMAN VOICE. THE COMUNICATION BANDWIDTH BETWEEN CLIENT AND PROVIDER IS FURTHER NARROWED BECAUSE THE VOICES ARE PASSED THROUGH THE TELEPHONE NETWORK, WHICH NOT ONLY REDUCES THE AUDIO BANDWIDTH BUT ALSO INTRODUCES FAIRLY HIGH LEVELS OF DISTORTION.

TECHNICALLY SPEAKING, THE EFFECT OF DISTORTION ON THE INTELLIGIBILITY OF THE HUMAN VOICE HAS BEEN MOST THOROUGHLY STUDIED. AS ONE MIGHT EXPECT, MOST OF THE STUDIES HAVE BEEN CONDUCTED OR COMMISSIONED BY THE MILITARY, AS PART OF EFFORTS TO FIX ADEQUATE STANDARDS OF INTELLIGIBILITY FOR COMMUNICATION UNDER BATTLE CONDITIONS. IN THE PROCESS, THE STUDIES DETERMINED THAT THE HUMAN AUDITORY SYSTEM HAS EXTREMELY WIDE TOLERANCE FOR DISTORTION AND BANDWIDTH LIMITATION IN VOICE COMMUNICATION. ON THE OTHER HAND, BY ITS NATURE THE STUDY FAILED TO NOTE THAT EVEN SMALL AMOUNTS OF DISTORTION CREATE CHANGES IN INTERACTIVE STYLES. IT SEEMS CLEAR THAT THESE CHANGES ARE CAUSED BY THE PARTICIPANTS ENGAGING THEIR INTERPRETIVE FACULTIES IN AN EFFORT TO PROVIDE CLOSURE ON A SET OF SYMBOLS THAT IS PERCEIVED AS INCOMPLETE. BUT CLOSURE IN REGARD TO WHAT?

IN PHONE SEX, ONCE THE SIGNIFIERS BEGIN TO "FLOAT" LOOSE FROM THEIR MOORINGS IN A PARTICULARIZED PHYSICAL EXPERIENCE, THE MOST POWERFUL ATTRACTOR BECOMES THE CLIENT'S IDEALIZED FANTASY. IN THIS CIRCUMSTANCE NARROW BANDWIDTH BECOMES A POWERFUL ASSET, BECAUSE EXTREMELY COMPLEX FANTASIES CAN BE GENERATED FROM A SMALL SET OF CUES. IN ENACTING SUCH FANTASIES, PARTICIPANTS DRAW ON A REPERTOIRE OF CULTURAL CODES TO CONSTRUCT A SCENARIO THAT COMPRESSES LARGE AMOUNTS OF INFORMATION INTO A VERY SMALL SPACE. THE PROVIDER VERBALLY CODES FOR GESTURE, APPEARANCE, AND PROCLIVITY, AND EXPRESSES THESE AS VERBAL TOKENS. SOMETIMES COMPRESSING THE TOKEN TO NO MORE THAN A SINGLE WORD. THE CLIENT UNCOMPRESSES THE TOKENS AND CONSTRUCTS A DENSE, COMPLEX INTERACTIONAL IMAGE. IN THESE INTERACTIONS, CLIENT AND PROVIDER MOBILIZE EROTIC TENSION BY TAKING FOVANTAGE OF LACK-FILLING IN MISSING INFORMATION WITH IDEALIZED INFORMATION. IN THIS CIRCUMSTANCE DESIRE, THEORIZED AS A RESPONSE TO PERCEIVED LACK, ARISES AS A PRODUCT OF THE TENSION BETWEEN EMBODIED REALITY AND THE EMPTINESS OF THE TOKEN. IN THE FORCES THAT MAINTAIN THE PREEXISTING CODES BY WHICH THE TOKEN IS CONSTITUTED. THE CLIENT MOBILIZES EXPECTATIONS AND PREEXISTING CODES FOR BODY IN THE MODES OF EXPERIENCE SUCH AS SMELL AND TASTE, THAT ARE ABSENT FROM THE TOKEN. BECAUSE TOKENS IN PHONE SEX ARE PRESENTED IN THE VERBAL MODE ALONE, THE CLIENT EMPLOYS CUES PROVIDED BY THE VERBAL TOKEN TO CONSTRUCT A MULTIMODAL OBJECT OF DESIRE WITH ATTRIBUTES OF SHAPE, TACTILITY, SCENT, IN OTHER WORDS ALL THE ATTRIBUTES OF PHYSICAL PRESENCE, FROM THE CLIENT'S OWN EXPERIENTIAL OR PHANTASMATIC CULTURAL SCHEMA. THIS ACT IS THOROUGHLY INDIVIDUAL AND INTERPRETIVE, SO THAT OUT OF A HIGHLY COMPRESSED TOKEN OF DESIRE THE CLIENT CONSTITUTES MEANING THAT IS DENSE, LOCALLY SITUATED, AND SOCIALLY PARTICULAR. IN THIS THE TOKEN HAS SOME OF THE ATTRIBUTES OF A FETISH, WHICH IS ALSO A CONCRETIZATION OF A STRUCTURED INTERACTION WITH AN ABSENT OBJECT THAT MOBILIZES DESIRE OR EXPECTATIONS OF DESIRE.

NARROW BANDWIDTH INTERACTIONS ARE USEFUL IN ANALYZING HOW PARTICIPANTS CONSTRUCT DESIRE BECAUSE THE INTERACTIONS ARE BOTH REAL AND SCHEMATIZED. WHILE THEY CANNOT PROVIDE INFORMATION ABOUT THE VAST AND COMPLEX SPECTRUM OF HUMAN SEXUALITY ACROSS TIME AND SOCIETY, THEY DO PROVIDE A LABORATORY WHICH IS LARGE, MODERATELY DIVERSE, AND EASILY ACCESSIBLE FOR A DETAILED STUDY OF DESIRE IN NARROW-BANDWIDTH MODE. BUT IT IS NOT NECESSARY TO CONSTRUCT INTERACTIONS THAT MOBILIZE DESIRE TO EXPERIENCE THE ATTRACTION OF VIRTUAL SYSTEMS. AN INFORMANT AT AN ORGANIZATION THAT TRACKS HIGH-TECHNOLOGY BUSINESSES REPORTS THAT LARGE PUBLIC DATABASES ARE EXPERIENCING DIFFICULTY IN BECOMING PROFITABLE. "WHAT'S HAPPENING", HE REPORTS, "IS THAT USERS DONT FIND THE SERVICES, LIKE ONLINE TICKETING, ELECTRONIC SHOPPING AND STOCK REPORTS, VERY INTERESTING. ON THE OTHER HAND, THE ONLINE CONFERENCES ARE JAMMED. WHAT SERVICES LIKE PRODIGY DONT REALIZE IS THAT PEOPLE ARE WILLING TO PAY MONEY JUST TO *CONNECT*. JUST FOR THE OPPORTUNITY TO COMMUNICATE." THAT PRODIGY FAILS TO UNDERSTAND THIS IS CLEAR FROM THE WAY THE DATABASE RUNS ITS CONFERENCES. PRODIGY SUPERVISORS MONITOR ITS ONLINE CONFERENCES AND CENSOR WHAT IT CONSIDERS OFFENSIVE LANGUAGE—WHAT LATOUR MIGHT CONSIDER AN EXAMPLE OF BUILDING YOUR MORALS INTO YOUR TECHNOLOGY. AT THIS POINT IT DOESN'T LOOK LIKE IMPOSING A SET OF MORALS OF ANY KIND ON THE NET IS GOING TO WORK. "CENTRALIZED CONTROL IS IMPOSSIBLE", CHIP MORNINGSTAR (1991) SAYS, SPEAKING OF HABITAT, AT PRESENT THE LARGEST SOCIAL EXPERIMENT IN VIRTUAL SPACE. "DONT EVEN TRY."

THIS IS ABOUT CONNECTING. ABOUT DESIRE. ABOUT NATURE. ABOUT PRODUCTIVE SELF-FRAGMENTATION. ABOUT HOPE.

THE INTRODUCTION: CONTINUITY AND SURVIVAL

COLLECTIVE STRUCTURES RISKING THEMSELVES IN NOVEL CIRCUMSTANCES, REWORKING THE STRUCTURE OF SOCIALITY, INVENTING AN ARCHITECTURE OF ELSEWHERE. THE *ALTER*-SPACE WITHIN THE VAST ELECTRONIC WEBS BY MEANS OF WHICH MOST OF THE SYMBOLIC EXCHANGE OF THE WORLD ALREADY TAKES PLACE IS ONE SUCH ELSEWHERE. THIS (UN)REAL ESTATE, POSSESSING A DIFFERENT MODE OF EXISTENCE FROM THE EVERYDAY ARENAS OF FACE-TO-FACE SOCIALITY BUT NEVERTHELESS EVINCING A KIND OF TENACIOUS CARTESIANISM THAT INFECTS ALL ATTEMPTS TO DESCRIBE IT, IS ALREADY HOME TO THOUSANDS OF COLLECTIVE STRUCTURES. THE INHABITANTS OF THESE VIRTUAL COMMUNITIES THOROUGHLY INTERNALIZE THE *HOMO LUDENS* MODE OF SOCIALITY—WORKING FROM NARROW-BANDWIDTH CUES, ACTING *AS IF* THEY INHABITED COMMON SOCIAL TERRITORY.

THE MODE OF INTERACTION WHICH THIS MILIEU FOSTERS—A CONGERIES OF PERSONAE WHOSE GREATEST COMMONALITY IS A SINGLE PHYSICAL SUBSTRATE IN WHICH THEY ARE LOOSELY GROUNDED, WHOSE INFORMING EPISTEMOLOGY IS REINVENTION AND ENCOUNTER

SUCCESSFULLY DETER AND CLOSE THE CIRCUIT OF THREATENING DIFFERANCE,
HISTORICAL LOOKS THAT KILL

...OF VIRTUAL INTELLIGENCE IS CLASSIFIED. WE DO ...OW THAT
3-D VIRTUAL ...PLORATION ...PLORATION ...LORE OF TOP-SECRET MALE BIRTHING RITUALS ...ODUCTED
BY THE ...AGAN IN THE 40'S AS FLIGHT SIMULATION TE...OLOGIES
LABS ...RIGHT-PATTERSON AIR FORCE BASE AND ...RAPER
MILITARY ...FEATURED "TELEPRESENCE TECHNOLOG... WHOSE
PRESENCE ...OF ENVIRONMENTS AND THE ABILITY TO ...ULATE

INTO ...PENTAGON DEVELOPMENTS INTO THE '60S ...E PUT
CONFLICT THEO... INTENSITY CONFLICT SITUATIONS. LOW ...SITY
THROUGH MANIPULATION OF ...D FOR COMPLETE CONTROL OF ENVIR...ENTS
SARKESIAN ...THEATRES. LOW INTENSITY CONFLICT GURU, ...SAM
KEY TO ... CREATE AND CONTROL ENVIRONMENTS WILL ... THE
...NATIONAL SECURITY IN THE NEXT CENTURY."

FASCINATION ... IN THE ... THE PEN...'S
VIRTUAL ... OF TELEPRESENCE AND SIMULATION INCL... A
AN... ...GER BEING DEVELOPED AT ROME AIR FORCE...
BATTLEM... TRAINING DEVISES. THE VIRTUAL TA...
GUAR... ...INATOR. THE OPERATOR, ENCLOSED IN A ...
HIS ... DIRECTLY FROM OVERHEAD SATELLITES TH...
DATA... ...ORDER NUCLEAR ATTACKS WITH THE FLICK...
UNDER... ...TS,SUCH AS THE ASPEN VIRTUAL GUIDE WERE ...
...DARPA DECIDED THAT MATERIAL SIMULATIONS, ...
...TEBRE RAID, TOOK TOO LONG AND ASKED ...
IS IMA... ...FROM WITHIN THE PROJECTED U.S. SPACE STATIO...
DISTANCES ... ...WILL BE ABLE TO CONTROL A ROBOT AT GR...
THE STATION.

VIRTU... SPACE:PARASITES

PAUL VIRILIO HAS WRITTEN EXTENSIVELY ABOUT ... EFFECTS OF VIRTUAL TECHNOLOGY O...
THE NOTION OF MILITARIZED SPACE. WITH ... INSTANTANEOUS FEEDBACK THROU...
TECHNOLOGIES OF ACTION-AT-A-DISTANCE ... SPACE BECOMES TRANSCENDED. THE WORLD COLLAPS...
INSTANTLY RE-ORGANIZED. NORMALLY APPREHENDED AT A DISTANCE APPEAR TO THE MILITA...
/EYEPHONE IN A POST-EUCLIDEAN MODALITY. WHAT IS SPATIALLY APPREHENDED IS TH...
MILITARILY RETERRITORIALIZED. WHAT HAPPENS TO THE DESIRING SUBJECT INTERFACED ...
THESE TECHNOLOGIES?

THIS DESIRE TO CREATE NEW WORLDS AND ... PRESENT...
PERVERSELY SPLITTING ONESELF IN AN ATTEMPT TO BE ... THREE PLACES AT ...
SAME TIME IS WHAT HAS BEEN MOST POPULAR IN CIVILIAN ... IS...
FORCE CALLS VISION ... EXPERIENCING ONE OF THEIR ... VIRTUAL PROJECTS ... ABO...
HAVING THE POWER TO IMAGINE A SCENARIO, PRODUCE 3-D SIMULATIONS OF THIS WOR...
MAKING IT 'REAL' AND THEN, PUT ONESELF INTO THIS WORLD. BECOMING A POWERFUL ACTO...
THERE. UNFORTUNATELY, FOR THOSE ... ACCESS TO THIS CLOSED WORLD OF VIRTUAL ...
ANYONE WITHIN LONG RANGE OF AN ARMY-HELICOPTER ... WHICH FEATURES THIS VIRTUAL ...
TECHNOLOGY PROUDLY DISPLAYED IN THE LONG MILE TURKEY SHOOT AT JAWA AND MUTLA...
WHERE A FEW ... SLAUGHTERED THOUSANDS OF RETREATING ... TROOPS. I GUESS ...
SOMEBODY GOOF... AND FORGOT TO SIMULATE A SURRENDER SCENARIO FOR ... ATTACHES ...
VIRTUAL WORLD) ... MAY NOT BE ABLE TO TELL WHAT THAT HEAVILY ARMED SOLDIER OR ...
POLICEMAN HAS PROGRAMED INTO HIS EYEPHONES OR VIRTUAL DARTH VADER HELMET.

CURRENT ... AND LACK OF ACCESSIBILITY TO THE VIRTUAL RESEARCH CULTURE WILL ... T H E
LEAD TO ... LIMITATIONS ON WHO HAS ACCESS TO VIRTUAL ENVIRONMENTS. THE VAST ...
CORPORATIONS, THE MILITARY ... SYSTEMS WILL BE CONTROLLED BY THE MILITARY AND LARGE ...
MASSIVELY ... PROTOCOLS OF ARTIFICIAL INTELLIGENCE AND "CLOSE ...
ANTICIPATING ... INTERPELLATES A SUBJECT THAT IS IN MANY WA...
SALEMEN. ... SUBJECT ADVERTISED AND PROMISED BY THE VIRTU...
TROPES OF MILI... REALITY PLUGS DIRECTLY INTO A NUMBER OF DOMINA...
STRUCTURED INTERNAL REGULATION ... THE LONG HISTORY OF GAMING AND FOLLOWING HIGH ...
PERFECTED ... THE SIMULATION OF TRAINING AND THE DEEP DESI...
THE ... THROUGH SIMULATION MODELLING AND SYSTEMS THEOR...
PERFECTING ... COMPUTING IN COMPUTER WAR MAKES IT ABSOLUTE...
THE OPERATOR NOT SEE OUTSIDE OF HIS VIRTUAL/COMPUTER BUBBLE. ...
NEW ... TECHNOLOGY IS MAKING THIS EASIER AND EASIER. TH...
OF ... SPINNING INSIDE ITS PREPROGRAMMED ORBIT IS ALL ABOUT THE CONTR...
OUT... THROUGH A CLOSING-OFF, BREAKING-DOWN, AND OBLITERATION OF WHAT ...
MICROWAVE ... CLOSED-CIRCUIT IMAGINARY OF THE MILITA...
METHODS ... ERGONAL TO ... ...TING INTO THE LOOP OF REAL VIOLENCE AND TE...
THE VIOLA... ...ONS PLANNING FOR VIOLENCE IS DEALT WITH HARSH...
THE ... ...ROUPTION ... ...BOUNDARIES OF THE CLOSED MICROWORLD BECOME ...
... ...CISSISTICALLY LEGITIMATE THE LOOP ITSELF-NORMAN

14257 ALLUCQUERE ROSANNE STONE[TEXT]MARC DRI[COLLTEXT]REVERB STRUBE[DESIGN]
HRAZTAN ZEITLIAN[TEXT & DESIGN]*ARCHITECTURE OF ELSEWHERE GONDS LYNX*

MAKES TRANSFORMATION AS REFLEXIVE AS IT IS TRANSITIVE, IS ONE OF THE SCHIZO MODES THAT DELEUZE AND GUATTARI DESCRIBE. HARAWAY'S VISION OF THE PRESENT-AS-FUTURE—A WORLD IN WHICH PEOPLE ARE CYBORGS, NATURE IS COYOTE, AND THE GEOGRAPHY IS ELSEWHERE—IS STARTLINGLY APT. IN VIRTUAL SYSTEMS WE CAN DISCERN THE LINEAMENTS OF COYOTE LAUGHING AT THE METRICS OF CLASSICAL PHYSICS BY MEANS OF WHICH SCIENCE ATTEMPTS TO MAKE AND STABILIZE A WORLD, COLLAPSING AND REINVENTING THE TERMS BY WHICH SPATIALITY, AND CONSEQUENTLY THE ONTOLOGY OF ARTICULATING SOCIAL SPACES, IS UNDERSTOOD. IT IS NOT NECESSARY TO GIVE UP CLASSICAL PHYSICS TO STEP INTO THE SOCIAL WORLD OF VIRTUAL SYSTEMS, BUT IT IS NECESSARY TO BRACKET IT...THAT IS, TO OPEN ANOTHER REALITY WINDOW (THE MACINTOSH MULTIFINDER © MODE OF EXISTENCE, OR LOADING ANOTHER SHELL IN UNIX ©, BOTH TECHNOLOGICAL INFLECTIONS OF POLYVOCALITY). THIS IS SOCIAL MULTITASKING ON THE MACRO LEVEL—A MODE WE ENTER WHEN WE SWITCH PERSONAE FOR EACH SOCIAL WORLD WE ENTER—AND TO THE EXTENT TO WHICH IT IS REFLEXIVE, AN ENTRY POINT TO THE DANGEROUS MULTIPLY PERSPECTIVAL MODE OF HARAWAY'S CYBORG OR THE DISRUPTIVE EXPERIENTIAL BRICOLAGE OF DELEUZE AND GUATTARI'S SCHIZO. IT IS BOTH THE CHALLENGE AND THE PROMISE OF CONSTRUCTING THE ARCHITECTURE OF ELSEWHERE.

APPENDIX: REGARDING MPD

I USE THE TERM "MULTIPLE PERSONALITY DISORDER" WITH DEFERENCE AND A WORD OF EXPLANATION FOR THE MULTIPLES WHO LIVE QUIETLY AND INVISIBLY AMONG US AND WHO, WITH EXCELLENT REASON, DO NOT CONSIDER THEMSELVES DISORDERED. THE MEDICOLEGAL ESTABLISHMENT AS IT HAS DONE WITH CERTAIN OTHER LIMINAL SOCIAL PHENOMENA, VIZ. TRANSSEXUALISM, DOES NOT RECOGNIZE MULTIPLES AS A NORMAL, I.E., NONPATHOLOGICAL SOCIAL CATEGORY (ALTHOUGH IT HAS RECENTLY "LEGITIMATIZED" THE GAY AND LESBIAN GENDER MINORITIES BY REMOVING THEM FROM THE OFFICIAL LIST OF DISORDERS). I AM NOT CLAIMING THAT MULTIPLE PERSONALITY IS GENDER-RELATED, BUT POINTING OUT THAT OPPRESSION CROSSES DIVERSE CATEGORIES). PARTLY THIS IS DUE TO THE WAY THE PROFESSIONS CREATE CATEGORIES, AND PARTLY TO THE FACT THAT ONLY PATHOLOGICAL MULTIPLES COME TO THE ATTENTION OF THE MEDICAL OR LEGAL PROFESSION.

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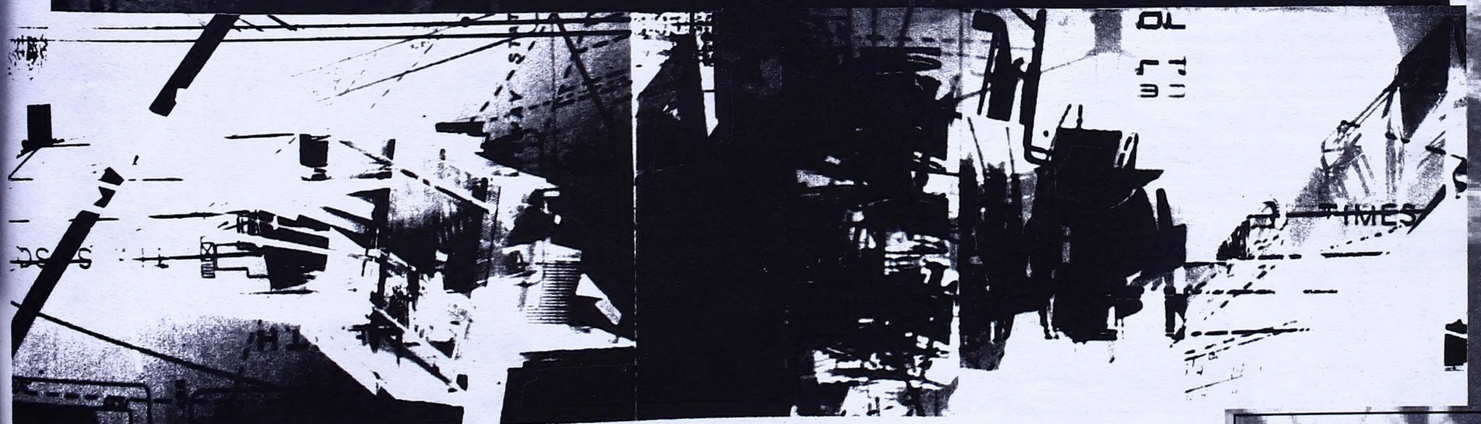

[ECHWARZKOPF] SCISSORHANDS.
YOUR MOMENTS OF JOY HAVE THE PRECISION OF MILITARY STRATEGY

MILITARY VALUES AND PRIORITIES ARE SHAPING VIRTUAL RESEARCH IN MANY WAYS. THE VALUES OF THE PENTAGON ARE COMPLEX BUT RELATIVELY WELL UNDERSTOOD. THE MILITARY PRIORITIES FOR THIS TYPE OF RESEARCH INCLUDE, BUT ARE NOT LIMITED TO:
-REAL TIME FOR BATTLEMANAGEMENT AND SIMULATIONS;
-INSTRUMENTALIST INTERFACES FOR BATTLEMANAGEMENT;
-MILITARY SPECIFICATIONS FOR COMBAT;
-HYPER-ACCURATE SIMULATORS FOR TRAINING; AND
-RAPID DEPLOYMENT AND UPGRADING FOR CRISIS SITUATIONS.

THE PENTAGON'S NEW STRATEGY

OF ECONOMIC CENTRALIZATION, SIMULATING JAPAN'S MITI, RECOMMENDS THE ALREADY DISCUSSED DUAL-USE STRATEGY. THE STRATEGY IS DESIGNED TO GET MILITARY PRODUCTS INTO THE CIVILIAN MARKET JUST BEHIND THE OPERATIONAL PRODUCTION OF THESE SAME PRODUCTS FOR MILITARY USE. VIRTUAL REALITY HAS BEEN TARGETTED AS ONE OF THE KEY DUAL-USE PROJECTS BY THE PENTAGON (WHICH MEANS THAT THE ECONOMIC FUTURE OF THE US IS BECOMING INCREASINGLY INTEGRATED WITH THE ECONOMIC AND POLITICAL PLANS OF THE PENTAGON). THE DEPARTMENT OF DEFENSE PLANS TO KNIT THE MILITARY INTERESTS SO CLOSELY WITH THE CIVILIAN SECTOR THAT THE TWO BECOME INSEPARABLE. MILITARIZATION OF THE ENTIRE ECONOMY IS THE BEST INSURANCE AGAINST DE-MILITARIZATION. TOWARD THAT END, THE PENTAGON IS TRYING TO MODEL ITSELF AFTER MITI, THAT COORDINATES ALL ASPECTS OF RESEARCH AND DEVELOPMENT IN JAPANESE CORPORATIONS, INCLUDING IDENTIFYING AND FUNDING NEW TECHNOLOGIES, HELPING THEIR DIFFUSION INTO CONSUMER PRODUCTS, AND FINDING EXPORT MARKETS.

WE MUST BE SUSPICIOUS OF THE PRODUCTS THAT ARE THE EFFECTS OF A NEWLY MILITARIZED ECONOMIC STRATEGY, A STRATEGY THAT THROWS THE SWITCHES AND CONNECTS THE ELECTRODES OF DISCORPORATE CORPORATISM. NOT TO LOOK AT THE LARGER APPARATUS THAT PRODUCES THE CHILD-LIKE, EDENIC, MYSTICAL HUMAN THING, BY EXPERIENCE THAT VIRTUAL ENVIRONMENTS ARE PURPORTED TO OFFER, SEEMS TO PRODUCE A CONSUMER MICROWORLD, WHOSE DEADLY EFFECTS BECOME SACRIFICIAL TO THE IMAGES THEY DEFER TO THAT APPEAR ON CNN. "I WAS JUST NEVER COMFORTABLE WITH THE IDEA THAT ANY TECHNOLOGY WAS ENTIRELY BENIGN," WILLIAM GIBSON WARNES. "YOU DON'T HEAR A LOT OF TALK AT THE VIRTUAL REALITY CONFERENCES ABOUT THE MILITARY POTENTIAL FOR TELEPRESENCE. IT'S JUST SO PAINFULLY OBVIOUS. YOU CAN SEND YOUR TANKS AND YOUR OPERATORS CAN BE ON THE OTHER SIDE OF THE PLANET...THE POTENTIAL FOR TECHNOLOGY OF OPPRESSION SEEMS VERY STRONG."

FREONS TO THE VIRTUALLY BRAIN-DEAD

"INFORMATION IS ALIENATED EXPERIENCE." JARON LANIER
"INFORMATION IS ALWAYS ALREADY STRATEGY OR WAR." FRIEDERICH KITTLER

WE THE CHILDREN OF THE NERDSTOCK GENERATION SEEM FINALLY ABLE TO MAKE IT WITH OUR COMPUTERS. THIS SIMULATED REPRODUCTIVE CAPACITY BUILT WITH YOU (LONE RANGER) THE CUSTOMER IN MIND - DEPLOYED AS WOMEN'S REAL REPRODUCTIVE RIGHTS CONTINUE TO BE TAKEN AWAY - OFFERS, TO PEOPLE WHO COUNT, THE ABILITY TO BE IN TWO AND THREE PLACES AT ANY ONE TIME. THIS TECHNE OF GHOSTLY EVERYWHERENESS IS A DREAM THAT CERTAIN PROPERTIED MEN OF POWER SEEM WILLING TO STOP AT NOTHING TO POSSESS/BE POSSESSED BY.

DONNA HARAWAY SUGGESTS THAT THE NEW CORPORATISM/ DISCORPORATISM OF POST-FORDISM OPERATES VAMPIRICALLY OFF OF THE SURPLUS FROM A TECHNOLOGICAL BLURRING OF THE BOUNDARIES BETWEEN HUMAN/ANIMAL/MACHINE. HARAWAY LOCATES THE ORIGINS OF THIS ECONOMY IN THE MILITARY-INDUSTRIAL SCIENCES OF CYBERNETICS, FEEDBACK OF CYBERNETICS, AND IN THE SCIENCE OF ERGONOMICS. THESE TWO SCIENCES GROUND THE NEW TECHNE CALLED VIRTUAL REALITY. VIRTUAL REALITY SCRAMBLES THE BOUNDARIES AGAIN. THE HOSTILE TAKEOVER OF THE HUMAN NERVOUS SYSTEM, THROUGH THE ERGONOMIC INTERFACES, OPENS UP PREVIOUSLY UNTAPPED RESERVOIRS OF PRODUCTIVE ENERGY. THIS ENERGY IS EXTRACTED, AND COMMODIFIED. SUPERERGONOMICS ITS SURPLUS IS NEEDED TO BE PUT TO USE IN THE SERVICE OF DRIVING THE CHIPS OF CYBER CAPITAL AND ITS TELECOMMUNICATIVE VALUE. THE SEEMINGLY ENDLESS PROCESS OF ALWAYS VENGEFUL EXCHANGE CONDUCTED BY MEN WITH OVERBYTES IN ORBIT AROUND THEMSELVES IS FED BY THE PROMISE/DEMANDS OF FRESH BLOOD. NEW, PRODUCTIVE CAPABILITIES OF HUMANS "BLOWN OUT" AND EXTENDED THROUGHOUT THE NET BY VIRTUAL INTERFACING MIGHT SATIFY THIS DEMAND FOR A WHILE.

JUSTIFY MY[G]LOVE

THE VIRTUAL REALITY DEALERS PROMISE THAT WITH THEIR NEW TECHNOLOGY, THE BRAND NEW YOU WILL JUST HAVE TO POINT IN THE RIGHT DIRECTION AND, HOME YOU WILL BE. YOU WILL HAVE LEFT THE MEAT OF YOUR MATERIALITY SOMEWHERE ELSE. THE PLACE YOU ALWAYS WANTED TO RETURN TO. JUST ACCESS THE PROGRAM. IF YOU WANT MY ADVICE, WEAR STEEL-REINFORCED TURTLENECKS WHEN YOU GET THERE AND DON'T LET THE ..:BYTE.

NOTE: I HOPE I HAVE NOT BEEN OVERLY VAMPIRIC ON THE FOLLOWING FRIENDS, FEEDS, AND TEACHERS: D. NELSON, NORMAN O BROWN, CRYSTAL GRAY, DOUGLAS ADAMS, FROGEL, AND THE MEMBERS OF THE UCSC CULTURAL STUDIES OF SCIENCE AND TECHNOLOGY FRA.

14358 ALLUCQUERE ROSANNE STONE[TEXT]MARC DRISCOLL[TEXT]REVERB STRUERE[DESIGN]
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